EXCLUSIVE INTERVIEW

FALL OUT BOY THE TRUTH ABOUT MANIA

KERRANG!

WINTER IS COMING!

AND SO IS THE KERRANG! TOUR 2017

CODE ORANGE

PROPAGANDHI

DEATH FROM ABOVE

HECK R.I.P.

"I didn't want to pick up a guitar...

I wasn't feeling creative...

I didn't leave the house for weeks..."

FOO FIGHTERS

HOW DAVE GROHL GOT HIS GROOVE BACK

AN ICON SPEAKS TO EMILY CARTER

ROCK'S BEST POSTERS

BY LINDSEY BYRNES

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ISSUE 1686 SEP 02, 2017

HELLO READERS, and welcome to this week's issue of Kerrang!. You know, one of the most amazing things about editing this magazine has been finding oneself in a position to document the life stories of the people who dragged you into music fandom in the first place. I've said it before, but like many people my age, Nirvana were my year zero as a music fan, and Dave Grohl has always been my favourite drummer. But one thing that is truly remarkable about Dave Grohl is that, via the Foo Fighters, writers from other generations are still telling his story. Like Emily Carter, one of this magazine's finest writing talents, who spent 24 hours with the great man in Chicago for this week's cover story. Starting on p20, it's a remarkable piece, documenting how just when you think Dave is done, he comes back stronger than ever before. Enjoy the issue you guys…

James

COVER PHOTO: GRIZZLEE MARTIN. CONTENTS PHOTOS: LINDSEY BYRNES, CHRIS CASEY

FALL OUT BOY p38

And the award for Most Delayed Album Ever goes to… only joking, Pete

(Sort of)

NEWS

ON THE COVER: Big band in tiny venue klaxon! **Muse** took on the O2 Shepherd's Bush Empire for an incredible charity gig, and we were there to witness the glory **(p4)**. After that, the **Kerrang! Tour 2017** line-up – that's **The Amity Affliction**, **Boston Manor**, **Vukovi** and **Casey**, to you – get stoked for rock's hottest event in December **(p6)**. Bring. It. On.

FEATURES

ON THE COVER: It's the unexpected return of **Foo Fighters**! One of the biggest bands in the world are back with album number nine and a new sense of purpose. And **Dave Grohl** has gone through the biggest journey of all **(p20)**… Elsewhere, Kerrang! head to LA to quiz **Fall Out Boy** on *that* delayed new album **(p38)**, and **Death From Above** reunite, stronger than ever, for their brilliant new record **(p28)**.

POSTERS

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Brit heroes **Nothing But Thieves** release their powerful new full-length **(p50)**, **Motörhead** drop a badass covers record **(p52)**, and **Slipknot** hit the big screen **(p53)**.

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Emo chaps **American Football** prepare for a good cry on their upcoming UK tour **(p56)**. Tissues at the ready.

MARMOZETS p44

Sam was captivated by our Contents blurbs this week

BIG PICTURE

ORIGIN OF

MUSE PLAYED A TINY SHOW FOR CHA
YOU GUYS... AND WE WERE THE

WORDS: JAMES HICKIE PHOTOS: HANS-PETER VAN VEITHOVEN

The Evian bottles thoroughly enjoyed their private Muse show

THINGS MUSE ARE good at: playing *supermassive* rock songs that provoke falsetto sing-alongs and the kind of exhaustive air-guitaring people usually only do when they think no-one is watching. Things the Devon trio are not-so-hot at, based on their intimate display at London's O2 Shepherd's Bush Empire on August 19: recalling the genesis of their own musical creations.

"When was that one?" Matt Bellamy quizzes his bandmates, drummer Dom Howard and bassist Chris Wolstenholme, after Easily, the B-side to Starlight that sees Matt shedding his guitar and going into frontman mode. You can forgive Matt's uncertainty, because the space-rock titans have never actually played it live before now.

It's not the only surprise on this special night in aid of The Passage, London's largest day centre for homeless and vulnerable people. Not only do all proceeds go to charity – the venue offered themselves up free of charge – but the 2,000 lucky ticket buyers are given the opportunity to nominate the 10 tracks they'd like to hear. Unsurprisingly, given the opportunity provided by this 'By Request' format, the resulting 18-song, two-encore set is full of deep cuts, curveballs and classics alike (after

INTIMACY!

ARITY, WITH A SET LIST DECIDED BY
ERE TO CAPTURE THE ACTION!

all, who wants a Muse set without Hysteria or Knights Of Cydonia)?! Opener Assassin, a much-loved but rarely-aired riff-fest, starts the frenzy early, and confirms all bets are off in terms of what to expect.

The nostalgic vibe is reflected in the tunes themselves, including "the second oldest song on the set", Muscle Museum, and the oldest, Plug In Baby – which was actually written when the trio were teenagers, dreaming of being one of the biggest bands in the world. Having achieved that goal, and with seven studio albums under their belts, many notable favourites have been squeezed off the set list over time. Glorious, from 2006 album Black Holes And Revelations hasn't been played in 12 years; Showbiz, the title-track from their debut – and, reveals Matt, the biggest vote winner – hasn't been aired in 11.

Blasts of AC/DC, Rage Against The Machine and Guns N' Roses ensure there's not a single second that doesn't quicken the pulse. The band clearly have as thrilling a time as their fans, with Matt Bellamy later taking to Twitter to suggest he hopes to do more shows in this style 'on the side' of bigger ones.

Don't wait too long, gents!

The latest addition to Muse's live show: levitating onion ring crisps

MUSE

LONDON O2 SHEPHERD'S BUSH EMPIRE
19.07.17

ASSASSIN
DEAD STAR
MUSCLE MUSEUM
EASILY
GLORIOUS
BUTTERFLIES & HURRICANES
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HURRICANE
MUNICH JAM
SHOWBIZ
FURY
INTERLUDE
HYSTERIA
NEW BORN
YES PLEASE
ENCORE 1:
SING FOR ABSOLUTION
PLUG IN BABY
ENCORE 2:
FUTURISM
KNIGHTS OF CYDONIA

For updates on Muse head to ***Kerrang.com***

BIG STORY

KERRANG! TOUR 2017

WINTER IS COMING!

YOU DIDN'T THINK WE'D FORGOTTEN ABOUT YOU, DID YOU? BRACE YOURSELVES: THE HIGHLIGHT OF THE YEAR IS COMING IN JUST THREE MONTHS...

WANNA KNOW who's playing this year's Kerrang! Tour, huh? You *reeeeally* wanna know? Well, we guess we can finally put you out of your miseries… step forward Australian juggernauts The Amity Affliction, who are set to headline our eight-date travelling extravaganza!

As great as they are, you're gonna need some supports to go with that, which is why we've enlisted Blackpool emos Boston Manor, Scottish pop-rockers Vukovi, and Welsh hardcore mob Casey to open the shows.

Yes, it's a little later (and colder) in the year than we've become accustomed to, but that's okay because these four bands will melt hearts and faces in equal measure when they tear through your city (see the Gig Guide for details) in December. See you in the mosh!

THE AMITY AFFLICTION

SO, THE AMITY AFFLICTION ARE HEADLINING THE KERRANG! TOUR 2017! HOW DO YOU FEEL?

AHREN STRINGER (*VOCALS/BASS*): "We're really excited about it – it's going to be super-fun! We love touring Europe, and though I don't even know what venues we're playing at yet, our attitude is that we just take it one tour at a time."

TELL US ABOUT THE HISTORY OF YOUR RELATIONSHIP WITH KERRANG!: WHEN DID YOU FIRST BECOME FAMILIAR WITH IT?

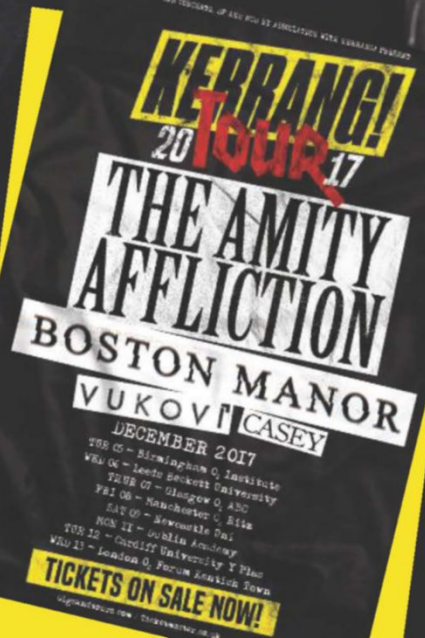
"Being in Australia, we didn't have Kerrang!, but we were made aware of it on our first overseas trip to the UK. It's a great magazine that's helped us out throughout our career, so we're really stoked to be a part of the tour."

THE BILL IS MADE UP OF SOME VERY MUSICALLY DIVERSE BANDS. WERE THERE A LOT OF BILLS LIKE THIS WHEN YOU WERE GROWING UP IN AUSTRALIA?

"When I was growing up I'd go to punk rock shows where there would always be very similar bands. I think my first gig was Millencolin and a couple of local bands, and they were all skate punk-type bands. Nowadays there's much more diversity: our last tour in Australia was with PVRIS and Beartooth, so *very* different music styles right there! On this European festival run we're on now, we're usually the only 'scene' band on our stages, which is nerve-wracking. We always think no-one's going to know who we are, but thankfully they do – and hopefully we're winning over some new fans, too."

YOU'LL OBVIOUSLY SPEND A BIT OF TIME WITH THE OTHER BANDS ON THE BILL – WHAT WOULD YOU SAY IS THE INITIATION TO HANGING OUT WITH THE AMITY AFFLICTION?

"We play a lot of cards (*laughs*)! We play a game called Sardines, which we're all obsessed with. And if we're not doing that, we're playing



"ME!" yelled Amity's Joel Birch when asked who'd be headlining the Kerrang! Tour 2017

"KERRANG!'S HELPED US THROUGHOUT OUR CAREER – WE'RE STOKED TO BE PART OF THE TOUR!"

AHREN STRINGER

an NHL computer game. We're kind of old men now – we're usually the oldest band on a tour half the time, so we're a bit boring, but always really friendly and keen to hang."

YOU'RE COMING TO THE UK IN THE WINTER – IS THAT A HORRIBLE PROSPECT FOR AUSSIES?

"Not at all – it's a *beautiful* prospect, as I *love* the winter! If I could chase winter all year round then I would. I live in Melbourne, which is the coldest part of Australia, and I love the snow, because we don't get much of it. I definitely run hot as a human being, so put me in cold weather at all times, please. I just went to Iceland for 10 days, and I couldn't get enough of it."

WHAT'S THE LATEST ON NEW MUSIC?

"We're just starting to write demos, so there's not really that much work being done, but we all have a vision for what we want to try and do. There's not much to report as of yet."

WHAT CRITERIA DO YOU WANT THE NEXT RECORD TO SATISFY?

"We just want to put out the best, and most creative, record that we can. It would be good to try new things and see where it takes us. It's a bit of a gamble, so who knows where it's going to take us…"

YOU'VE PLAYED SHOWS WITH ARCHITECTS RECENTLY. HOW WAS THAT?

"It was really good. We're thrilled to always play shows with those guys, as they're good friends of ours. We did Warped Tour 2013 with them, and shared a bus together, so we're all very tight. It's great to be able to see your friends on the other side of the world, and rip a couple of gigs with them. As well as being mates, we're also great admirers of their work, of course, as they're one of the best bands in the scene. And they're musical geniuses!"

YOU PLAYED WITH WHILE SHE SLEEPS, TOO. BOTH BANDS PAINT A POSITIVE PICTURE OF THE UK SCENE, BUT WHAT'S UNIQUE ABOUT OUR CROWDS?

"For us the crowds all over the world are very similar – in a good way. It's the *sizes* of the crowds that differ around the world for us, as we're obviously bigger in certain places. The UK has always been really, really kind to us and always shown us love, so we always love playing there."

THE LONDON SHOW OF THE TOUR IS AT THE FORUM, JUST DOWN THE ROAD FROM THE SITE OF YOUR LAST LONDON SHOW, AT THE ROUNDHOUSE. WHAT ARE YOUR MEMORIES OF THAT NIGHT?

"I clearly remember thinking, 'Wow, we're actually kinda big in London,' which was a really humbling feeling. To perform at a venue that big and sell it out was such a good feeling!"

IF YOU HAD TO DIRECTLY ADDRESS THOSE COMING TO THE K! TOUR, WHAT WOULD YOU SAY THEY CAN EXPECT FROM THE AMITY AFFLICTION ON THE TOUR?

"You can expect a really energetic show with lots of hits and lots of pits and sing-alongs. We may well have a bit of production when we come over as well, who knows?"

WORDS: JAMES HICKIE **PHOTOS:** CHRIS CASEY, IAN COLLINS

BOSTON MANOR

HOW DOES IT FEEL TO BE PART OF THE KERRANG! TOUR THIS YEAR?

HENRY COX (*VOCALS*): "It feels cool! These will be some of the bigger rooms we've played. The Kerrang! Tour has been going for quite a long time; I remember when it first started when I was a teenager. There have been some really successful tours over the past few years, and I think it's going to be exciting because it's quite a mixed bill, musically. It's going to be a different experience. I really enjoy trying to win people over."

DO YOU DISCOVER A LOT OF NEW BANDS AT SHOWS?

"Oh, all the time! When you're younger you start going to the big shows first because you maybe haven't gone fully down the rabbit hole of music yet. Then you see this band open for this band and you're away. I once saw a band called Dead Swans open for another band. I'd never listened to hardcore before that point, thought the show was fucking sick, and from there discovered this whole sphere of music that I'd never listened to before."

HOW WELL BEHAVED ARE YOU ON TOUR?

"I'm pretty good. I don't do anything I shouldn't be doing, but we're definitely not a boring band!"

THE TOUR IS SEEN AS A STEP UP TO BIGGER THINGS... WHAT RIDER REQUESTS ARE YOU GOING TO MAKE IN PREPARATION FOR THE BIG TIME?

"A PlayStation 4 and as much swag as I can get my hands on. Usually our rider consists of as much humous as we can get the promoter to give us. I get through so much of it that they've had to start asking for pots of it just for me."

WHAT'S YOUR IDEAL WAY TO GET PEOPLE ON THE TOUR TO BOND?

"Just getting fucking steaming is usually the best thing to do. There are people where you already think they're sound and then you get leathered with them and they're even cooler. Karaoke is the second best way to bring people together. What's my track of choice? That would be Total Eclipse Of The Heart – or maybe Wonderwall."

HOW MUCH DO YOU THINK ABOUT HOW BIG YOU'D LIKE THINGS TO GET FOR BOSTON MANOR?

"If I'm being totally honest, I'm very ambitious and I'm thinking years in the future about what I want to be doing. We work really fucking hard – you may be a better band than us, but we'll work twice as hard as you will. I like to think there's no reason to put a ceiling over anything."

WHAT WOULD YOU LIKE TO SAY TO THOSE WHO'LL BE COMING TO THE KERRANG! TOUR 2017 ABOUT WHAT THEY CAN EXPECT FROM YOU?

"Come and get stuck in. Give us 25 minutes of your time, and we'll repay that with some music that you might like."

Henry Cox's microphone was a Boa constrictor in a former life

"I REALLY ENJOY TRYING TO WIN PEOPLE OVER!"

HENRY COX

VUKOVI

HOW DO YOU FEEL ABOUT PLAYING THE KERRANG! TOUR 2017?

JANINE SHILSTONE (*VOCALS*): "Uh… really bad… *only joking*! It's really exciting; I never got to go to any of the Kerrang! Tours in the past, although I always knew how popular they were, so I'm not really sure what to expect from it. I'm not sure what the crowds are going to be like. Even though The Amity Affliction are the headliners, it feels like it's a showcase for all of the bands, rather than a headline act and supports. That's the vibe I get, anyway, so that's pretty cool."

HOW MUCH DO YOU KNOW ABOUT THE OTHER BANDS?

"I know of The Amity Affliction, although it's not necessarily the kind of music that I generally listened to growing up. I think they have a slightly older fanbase, so I think the other bands – Boston Manor, Casey and us – will bring a nice balance of ages. I think we all sound quite different as well, so it'll definitely be interesting to see how it all fits together."

IS THAT MUSICAL DIVERSITY SOMETHING YOU EMBRACED AS A FAN GROWING UP IN SCOTLAND?

"My first-ever gig was Faithless at some abandoned warehouse in Edinburgh somewhere, and after that it was Anastasia. I've always been diverse; I'm more of a lover of *songs* regardless of the genre. I think that's a good way to be – you shouldn't pigeonhole yourself when it comes to music."

YOU DON'T KNOW THE OTHER BANDS, SO HOW DO YOU THINK YOU'LL BREAK THE ICE?

"I'd say a round of shots of tequila – it's the best ice-breaker ever. My party trick is being able to lick my own elbow, so getting everyone to try and do that would be good. And everyone who's able to do it will get superior status – because being able to lick your own elbow is how you get on in life."

YOUR DEBUT CAME OUT THIS YEAR, BUT ARE YOU ALREADY THINKING ABOUT NEW MUSIC?

"We've already started writing, because I don't think any band should get complacent; they should always be productive and stay one step ahead. We've got a new single and video coming in the next few weeks with an image that's a complete curveball. How so? Think '90s Gladiators. I don't want to give too much away but I've got a perm in the video. We filmed it in my local community centre where I grew up. We got the kids – who are from underprivileged backgrounds – in when we were on a break, to show them behind the scenes of the video: the hall filled with smoke, the cameras… Seeing the looks on their faces made my day."

WHAT DO YOU WANT FROM THE SECOND ALBUM?

"Honestly I never, ever want to play it safe… I want to constantly push boundaries within our musical limits, if that makes sense? I want to go the opposite, so more outrageous and more riffy, yet still have that consistent pop influence, which I think you can get away with when the music is like that."

WHEN DO YOU RECKON THE ALBUM MIGHT BE OUT?

"We'd want a wee break, let things settle, and then go straight in there with album two. Ideally we'd want to get something out in April or May next year, but we're quite unpredictable!"

CASEY

HOW DOES IT FEEL TO BE PLAYING THE K! TOUR 2017?

TOM WEAVER (*VOCALS*): "I wouldn't say it's a weird one – because that makes us sound apprehensive – but it's surreal. It's a tour I used to go to when I was a bit younger, and the only reason I haven't been to it in recent years is because we've been touring ourselves. We'll get to play some venues on the tour that we never thought we'd get to, which is awesome. Plus I've always read the magazine…"

TELL US MORE…

"Me and a group of friends used to go and get our copies at the newsagent while we were at high school. I still have ring-binders full of issues of Kerrang!. I'm pretty sure the first Kerrang! Tour I went to was Bullet For My Valentine, Aiden and Still Remains [2006]. It felt really inclusive of the community. I made lots of my friends through liking similar sorts of music, even if it wasn't all the same, and Kerrang! seemed to bridge the gap between genres for us. The tour felt like an extension of that."

HOW WELL DO YOU KNOW THE OTHER BANDS?

"We're very close with Boston Manor, so we're really happy to go out with those guys again. We didn't really get much of a chance to hang out with Vukovi. We were playing the same stage as them at Slam Dunk, but they were always on straight after us, so when we were packing our gear down, they were playing. The Amity Affliction are a band that I've been watching for years. I think the first time I saw them was in 2008… they were playing an 80-capacity pub in Newport with Flood Of Red. It's crazy to see how huge they are now – they're pretty much a stadium band now!"

WHAT WILL YOU BE BLASTING IN THE DRESSING ROOM ON TOUR?

"Max [Nicolai, drums] has control of our iPod, but only because the rest of us are indecisive. If I grab the music it'll mainly be things like Better Off, La Dispute, or the new Free Throw album. If Max gets it it'll be Drake, Kendrick Lamar or Chance The Rapper."

THE K! TOUR IS SEEN AS A STEPPING-STONE TO BIG THINGS – WHAT WILL YOUR RIDER REQUESTS BE?

"Our expectations are minimal. If we show up and we've got a case of water, a loaf of bread and some cheese, then that's like gold to us. We all love amaretto, so a bottle of Disaronno wouldn't go amiss. Some towels would be nice… we usually steal them from hotels."

WHAT CAN READERS EXPECT FROM YOUR SET?

"We play for ourselves, and if other people enjoy it that's awesome. If they don't then we're not really at a loss, because provided we're happy with the way that we performed, then we come away feeling good about it."

Get your K! Tour 2017 tickets now from **Ticketmaster.co.uk**!

Coming up next on BBC One: Punk Goes Antiques Roadshow

PROPAGANDHI MATE, PROPAGANDHI

CANADIAN PUNKS **PROPAGANDHI** ARE RELEASING THEIR FIRST ALBUM IN FIVE YEARS. AND IT ENTERS A WORLD THAT NEEDS THEIR COMMENTARY MORE THAN EVER…

WORDS: SIMON YOUNG PHOTO: GREG GALLINGER

THERE IS the news: due for release on September 29, Victory Lap – the follow-up to 2012's excellent Failed States – is the first Propagandhi release to feature new guitarist Sulynn Hago, replacing David 'The Beaver' Guillas. The rest of the news you, sadly, already know. While the quartet were writing and recording their sixth album, North America descended into chaos: police murdered unarmed black people, refugees risked their lives to find a safe home and Trump's objectionable rhetoric greased his path into the most powerful office chair in the world.

We caught up with vocalist/guitarist Chris Hannah and got the lowdown on an album that's been a hell of a *looooooooong* time coming…

Victory Lap's artwork, representing "the past five years of our band"

IT'S BEEN FIVE YEARS SINCE PROPAGANDHI RELEASED FAILED STATES. WHAT'S BEEN HAPPENING DURING THAT TIME?

CHRIS HANNAH (*VOCALS/GUITAR*): "Our band is an embodiment of the record cover; it's a dilapidated rollercoaster being overtaken by the ocean. That's our last five years. Our previous guitar player decided to take a teaching job which cut into the touring of our last record and we had to find our new player, Sulynn, who's fucking awesome. Some of the band had a really bad illness during that time, so there was all that to plough through to get to where we are now."

WHAT MADE SULYNN STAND OUT FROM THE OTHER HOPEFULS?

"It was more of a feeling we got. There was a spirit in our correspondence with her. She identified, she said, 'I'm a raging Hispanic vegan lesbian' and we thought, 'That's different for us!' That piqued our interest. That's obviously not enough to get the gig, but she's a killer player and loves what she does and is good at it. She really fits in."

> **"WE'RE NOT DOUR 24/7…"**
> **CHRIS HANNAH**

WOULD YOU DESCRIBE VICTORY LAP AS A POSITIVE ALBUM DESPITE THE CURRENT POLITICAL CLIMATE?

"I guess it's sort of sardonic in a way, but it's also not. We're rocking out as hard as we can and having as much fun as we possibly can despite the impending doom. What else can you really do? You can't be dour every second of the day. People have this idea about us, but we're not dour 24/7."

THERE'S THE SONG COP JUST OUT OF FRAME… HOW DO THE CANADIAN POLICE COMPARE TO THEIR AMERICAN NEIGHBOURS?

"There's racially-charged problems between the police and indigenous people and people of colour in Canada. As far as my experiences as a white guy in Canada versus the U.S. with police forces? I'm more on edge in America for sure, but all they have to do is get their orders and off they go and do what cops do, which is create a buffer zone between the people who have power and those who don't. I do prefer living [in Canada] versus the States – there's a vibe as soon as you get to the border, for me, at least. Everyone's on edge [in America]. Maybe there's a little less of that in Canada, for now."

IT'S BEEN A STRANGE YEAR FOR POLITICS, PARTICULARLY IN NORTH AMERICA – WHAT'S THE VIEW LIKE FROM CANADA?

"Utter anxiety. The things that are happening in America are happening in Canada, but they're couched in

different terms. Canada has a culture of being able to apply a veneer to the same levels of bigotry and racism. It's not as bad or as intense, but it's all there. It's grim. On the other hand, there's lots of things that are happening in North America, including Canada, that are really interesting, especially the resurgence of indigenous resistance. The people who were first here have really risen up in the past few years and have survived an onslaught of colonial violence. It's interesting how they're navigating re-establishing themselves. That almost gives me a little bit of hope. Same with the Black Lives Matter movement. I feel that there's these hopeful things happening amidst total insanity that I try to pay attention to so I don't drink myself into a stupor."

WILL YOUR UPCOMING U.S. DATES HAVE AN ADDED SENSE OF FRISSON NOW TRUMP'S IN CHARGE?

"Hmm. I don't know. I don't know what we're going to run into. Will it be a return to the early-to-mid-'90s when all these Nazi skins would show up and try to disrupt the shows? That may not happen. That's what it used to be like, but it seems like the skinheads have kinda disappeared and have become this more meek, alt-right thing, where they kinda whine a lot instead of coming to fight. It's harder to tell who the fash are. It was easy back in the day, they'd wear a swastika tattooed on their fucking forehead. I dunno, I guess I'll find out!"

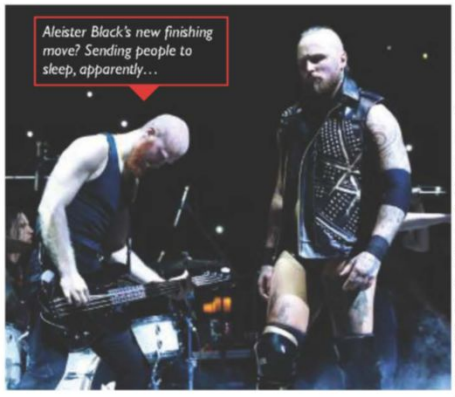
VICTORY LAP IS SET FOR RELEASE THROUGH EPITAPH ON SEPTEMBER 29

CODEBREAKER

WE LOVE **CODE ORANGE**. WE LOVE WRESTLING. WE'RE IN HEAVEN, BASICALLY…

THERE'S NO doubt about it: Pittsburgh bruisers Code Orange, are *the* breakthrough heavy act of 2017. On Saturday, August 19, the four-piece made another stride towards world domination as they opened WWE's NXT TakeOver: Brooklyn III, beamed live into a million homes across the world.

It was a ferocious performance, and the band worked strong style, pulling no punches, making a glitzy WWE stage feel like a grotty basement show. Then, later that night, they performed with Incendiary vocalist Brendan Garrone on a rendition of NXT wrestler Aleister Black's entrance theme, as the man himself strode to the ring. We got drummer and vocalist Jami Morgan on the phone to chat about it…



Aleister Black's new finishing move? Sending people to sleep, apparently…

Thanks for standing on our caption box, dude…

HEY, JAMI! THAT WAS WICKED. HOW DID IT ALL COME ABOUT?

JAMI MORGAN (*VOCALS/DRUMS*): "We had the song Bleeding In The Blur as one of the theme songs for [the PPV], which came about after Aleister Black introduced us at Download and WWE saw the reaction to that. I think we had some people there pushing to get us to do it live, but at the end of the day, Triple H makes the call on everything. When he decided that he liked it, he asked us if we could do it and we were 100 per cent in immediately. I've watched wrestling my whole life, so it was really cool being back there, meeting a bunch of the wrestlers… It was all very surreal."

WAS THERE ANYONE YOU WERE PARTICULARLY STOKED TO MEET?

"The day before the show, we were practicing in a space nearby and were told, 'Oh yeah, Triple H is gonna come by tonight.' He was literally coming to the practice space to watch us play. So we were waiting around, really nervous. Then he came in and had us play a private concert for him and literally all he said was, 'Fucking awesome. Just do that.' He's the coolest guy ever."

THE WHOLE THING LOOKED LIKE CODE ORANGE BEING CODE ORANGE. WAS IT IMPORTANT FOR YOU TO KEEP IT TRUE TO THAT?

"Honestly, I went into it wondering if they were going to make us do this or that, but they were so cool about it. They let us know that they wanted us to go as hard as fucking possible, which was great. When I first saw it out back, when they'd cut together our rehearsal the way it would be on TV, I knew it was going to turn out perfect. We had them change the mix a little, but that was it. I'm still surprised how easy it all was. I'm very conscious of protecting our thing and making sure we're doing it properly, but we didn't even have to worry about it."

SO… HOW DO YOU GO ON TO TOP THIS?

"We've got some stuff in the pipeline. We want to be able to do all this huge stuff, and we want to be able to do it by playing our music and doing it on our terms – and that's what's happening. It's going to be a slow burner, we're not gonna get some overnight thing because we make extreme music, but that's okay 'cause it'll only work if it's built properly. A lot of bands come and go, but this band isn't going anywhere. As long as we can do our thing, we'll be out there doing it."

CODE ORANGE'S PERFORMANCE CAN BE SEEN ON NXT TAKEOVER: BROOKLYN III, AVAILABLE TO WATCH NOW ON-DEMAND ON THE WWE NETWORK

WORDS: RYAN DE FREITAS

NEWS KONFIDENTIAL

IT'S A PAGE OF FUNNY SHIT...

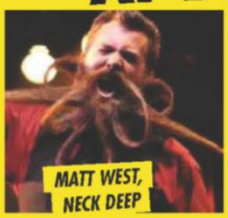
EDITED BY EMPEROR SAUSAGE

THANK GOD FOR QUIZZES

IT'S LONG been the case that if you take any photograph off the internet and put a Weezer logo on it, it could pass as an album from the geek-rock veterans. Case in point? Just-announced new record Pacific Daydream. But can you guess the real Weezer albums from the fakes? Answers down the side...

ANSWERS: Top – right (Raditude), middle – centre (Maladroit), Bottom – centre (Hurley)

SEPARATED AT BIRTH?


MATT WEST, NECK DEEP

BEARD HERO

WHAT WOULD IT LOOK LIKE?

THIS WEEK: If Alex Gaskarth and Jack Barakat swapped eyes?

VEGAN NIRVANA

News reaches us of a Nirvana-themed vegan café set to open in Glasgow later this year, in Clarendon Place, located in the St. George's Cross area of the city. This is all well and good. But we presume it's still okay to eat fish, 'cause they don't have any feelings?

SPOTTED!

Vman from Slipknot at the band's Day Of The Gusano screening in Soho Square ❯ *Creeper drummer Dan Bratton having THE TIME OF HIS LIFE at a Robbie Williams concert in Prague* ❯ *Grey Worm from Game Of Thrones (his real name is Jacob Anderson apparently, but whatever) rocking out to Craig David at V Festival in Chelmsford* ❯ SEEN A ROCKSTAR DOING SOMETHING? TELL US AT FEEDBACK@KERRANG.COM

PANDORA BY RAY ZELL Rayzell.com

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Good Charlotte

PLUS

AGAINST THE CURRENT

MILK TEETH • nothing,nowhere.

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NOTTINGHAM ROCK CITY

THU 30 NOV
GLASGOW BARROWLAND

FRI 01 DEC
BIRMINGHAM O2 ACADEMY

SOLD OUT EC
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SUN 03 DEC
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22/09 **NORWICH** UEA
STICKS & STONES / CATALYST

23/09 **LONDON** O2 FORUM
STICKS & STONES / CATALYST

25/09 **PORTSMOUTH** PYRAMIDS
STICKS & STONES / NOT WITHOUT A FIGHT

27/09 **GLASGOW** O2 ABC
STICKS & STONES / CATALYST

28/09 **NEWCASTLE** O2 ACADEMY
STICKS & STONES / SELF TITLED

29/09 **MANCHESTER** ACADEMY
STICKS & STONES / CATALYST

30/09 **BIRMINGHAM** O2 ACADEMY
STICKS & STONES / SELF TITLED

02/10 **LEEDS** O2 ACADEMY
STICKS & STONES / CATALYST

03/10 **NOTTINGHAM** ROCK CITY
STICKS & STONES / SELF TITLED

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FRI 22 SEP • MANCHESTER • ACADEMY
SAT 23 SEP • BIRMINGHAM • O2 INSTITUTE
MON 25 SEP • OXFORD • O2 ACADEMY
TUE 26 SEP • CAMBRIDGE • JUNCTION
WED 27 SEP • BRIGHTON • CONCORDE
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KERRANG! ROCK CHART

OF COURSE, **BRAND NEW** TAKE THE TOP SPOT. BUT **WSS**, **MARMOZETS** AND **WEEZER** MAKE IT INTO THE CHART, TOO!

	WEEKS ON CHART	HIGHEST POSITION	ARTIST	TITLE
1	1	1	BRAND NEW	CAN'T GET IT OUT
2	9	2	CODE ORANGE	BLEEDING IN THE BLUR
3	1	3	WHILE SHE SLEEPS	STEAL THE SUN
4	1	4	MARMOZETS	PLAY
5	2	1	ENTER SHIKARI	LIVE OUTSIDE
6	2	6	WATERPARKS	21 QUESTIONS
7	1	7	WEEZER	MEXICAN FENDER
8	2	2	QUEENS OF THE STONE AGE	THE EVIL HAS LANDED
9	5	1	MILK TEETH	PRISM
10	2	10	SWMRS	LOSE IT
11	6	7	CURSED EARTH	DEGENERATE
12	1	12	BEARTOOTH	ROCK IS DEAD
13	2	12	MALLORY KNOX	SUGAR
14	1	14	LESS ART	OPTIMISM AS SURVIVAL
15	2	6	NECK DEEP	IN BLOOM
16	10	2	PVRIS	WINTER
17	4	1	CONVERGE	I CAN TELL YOU ABOUT PAIN
18	9	5	EMPLOYED TO SERVE	THE WARMTH OF A DYING SUN
19	4	11	DEAD!	UP FOR RANSOM
20	1	20	MUNICIPAL WASTE	BREATHE GREASE

INSIDE THE SONG...

LOZ TAYLOR, WHILE SHE SLEEPS

HEY, LOZ! COULD YOU TELL US WHAT YOUR SINGLE, STEAL THE SUN, IS ALL ABOUT?

"Steal The Sun harnesses all that [latest album] You Are We is in terms of writing direction. On one hand it's hard-hitting and aggressive. But it still oozes with melodic hooks and infectious guitars. The message of the album is unity, and Steal The Sun embodies this perfectly, as the fans had a chance to be a part of the single's video."

DID YOU KNOW?

ROCK IS DEAD, BEARTOOTH

Beartooth's latest single has been directed by Reel Bear Media, who are behind the videos of megastars twenty one pilots. They shot this clip while the band spent the summer winning hearts and creating the biggest circle-pits on this year's Warped Tour. Head to Kerrang.com to watch the documentary-style video now.

STAFF PICK!

THE EVIL HAS LANDED, QOTSA

SIMON YOUNG, WRITER

"This track from Queens Of The Stone Age's new album Villains is a swaggering riff banquet with a groove so deep you could sail an ocean liner through it."

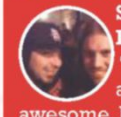
DID YOU KNOW?

MEXICAN FENDER, WEEZER

This is the second single from Weezer's new album, Pacific Daydream. The band have compared the songs on it to "reveries from a beach at the end of the world". If we could find that beach, that'd be great.

STAFF PICK!

BREATHE GREASE, MUNICIPAL WASTE



STU GARNEYS, DESIGNER

"This is one band that are quite frankly, fucking awesome. If you're ever feeling blue, or down in the dumps, stick this track on and you'll want to party hard!"

STAFF PICK!

PLAY, MARMOZETS

EMILY CARTER, PRODUCTION EDITOR

"'I don't dance 'cause I want to / I dance 'cause I need to,' Becca Macintyre sings. Same, Becca, same."

STAFF PICK!

CAN'T GET IT OUT, BRAND NEW

JAMES McMAHON, EDITOR

"The most straight-up tune on Science Fiction probably isn't the best, merely the most immediate, and since we're still unpeeling all the layers of this month's best surprise, it's likely other songs will replace it at the summit of our affections in time. But no question, it is great. The song's descending harmonies are delicious, and the sentiment as angsty as Brand New have ever been – it's simply a great, great emo rock track. And we can't stop listening to it. A hundred plays or so in, we must have earned Jesse Lacey at least $1 in royalties."

INSIDE THE SONG...

AWSTEN KNIGHT, WATERPARKS

HOW DID 21 QUESTIONS COME ABOUT, AWSTEN?

"This track was a weird one for us because we'd never released an actual acoustic song before. It was actually the last song we really dove into when we were making Double Dare. We forgot we were even using that one, but I'm glad we did because people kinda freaked over it and now it's on this pretty K! Rock Chart."

SUBSCRIBE!

Subscribe to the Kerrang! Rock Chart on Spotify at open.spotify.com/user/kerrang magazine. And why not listen to a bunch of our other great playlists on there while you're at it?

DEAF HAVANA

+

blackfoxxes
Decade

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SUN 12 - CAMBRIDGE JUNCTION
MON 13 - BATH KOMEDIA
TUE 14 - COVENTRY KASBAH
WED 15 - LEEDS BECKETT UNIVERSITY
FRI 17 - NOTTINGHAM ROCK CITY
SAT 18 - LIVERPOOL O2 ACADEMY
MON 20 - ABERDEEN GARAGE
TUE 21 - EDINBURGH QUEEN'S HALL
WED 22 - NEWCASTLE NORTHUMBRIA UNI
FRI 24 - CARDIFF Y PLAS
SAT 25 - EXETER LEMON GROVE

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02 BIRMINGHAM O2 INSTITUTE
03 MANC SOLD OUT R O2 RITZ
05 GLASGOW O2 ABC
06 NOTTINGHAM ROCK CITY
07 NORWICH UEA
08 LONDON O2 ACADEMY BRIXTON

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THE NEW BAND YOU NEED TO HEAR NOW!

(L – R:) Simone Wilson, Eilidh McMillan, Cal Donnelly

BREAKFAST MUFF

FOR FANS OF: SONIC YOUTH, SLITS, THE VASELINES

WHAT YOU NEED TO KNOW

WHAT? DIY indie rock mess, in the best possible sense, from Glasgow, Scotland.
HEAR: R U A Feminist. Then get the lyrics written on a T-shirt.
MORE INFO: Breakfastmuff.bandcamp.com
CHECK OUT: Their third album, Eurgh!. At four days, it's the longest they've taken to record an album. Debut The Feels took just two days. Rainbow Yawn took three.

STRONG JUMPER GAME!
Right? If denim and leather defined the NWOBHM scene of the mid-'70s, and bullet belts the thrash explosion of the '80s, thrift shop jumpers are the outfit of choice for the modern indie rocker. Speaking of which, Glasgow trio Breakfast Muff are the latest in a long line of British DIY heroes making this a golden age for fans of ramshackle but thrilling guitar squall. "We collectively own about four outfits, and most of my clothes technically belong to people I've slept with over the years," laughs Eilidh McMillan.

RIGHT. TELL US SOMETHING INTERESTING ABOUT EACH OF YOU…
"I'm 24 and I used to be a chef – but I had a bunch of breakdowns and I'm not one anymore," says Eilidh, who sings, but to be honest, everyone in Breakfast Muff swaps instruments and roles with such abandon, it's a waste of time pinning individual members down to specific jobs. "My interesting fact is I just finished removing 18 tics from my friend Callum's legs and arms…"

WE'RE SORRY WE ASKED…
"I'm 21 and I like rock climbing," says Cal. And what about you, Simone? "I'm 21, I work in a bar and my hobby is figuring out what breed of dogs my pals would be if they were dogs and not humans…"

RIGHT. AND WHY SHOULD WE CARE ABOUT BREAKFAST MUFF?
Other than the jumpers? Well, their songs are a cacophony of anxiety, celebration and creativity, featuring tracks about sexuality, feminism and deep and gooey feels. They came to Kerrang!'s attention via the quite brilliant single R U A Feminist this year, with one of the year's most vital lyrical couplets, '*You're not a fucking feminist if you don't act with kindness / You treat women with violence / You're not a fucking feminist…*' They sort of sound like Bikini Kill playing Television songs, inside a massive biscuit tin.

GLASGOW HAS FORM AT THIS STUFF. WHY DOES THE CITY PRODUCE SO MUCH GOOD DIY INDIE ROCK?
"It probably has something to do with the weather being terrible so people stay inside and make music," says Eilidh. "And that it's a big city but feels like a small town. Historically it's overrun with boring cishet [a person who is both cisgender and heterosexual] white men making boring music, but there is also lots of amazing exciting things made by amazing exciting people, too."

FINALLY, TELL THE READERS SOMETHING EXCITING ABOUT YOUR BAND…
"Well, we just released an album called Eurgh!," says the singer, "and we're gonna do a big tour in October playing the UK, Belgium, the Netherlands, Germany and France." And that's that. We're in luff with Breakfast Muff!

WORDS: JIMMY TOOOMBS **PHOTO:** PAUL BURT

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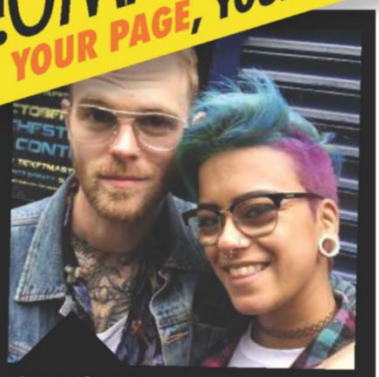


FORT YO-PE!

Here's @takeonthewxrld with Jon Gaskin. Lovely pic, guys! And we're especially pleased we got the opportunity to place this next to Josh Dun and his magnificent purple-ness on the right there. Great hair all round, people.

21ST CENTURY BAGDOWN

"New school year + new bag = more chance to show off my favourite bands! I also realised how many issues of Kerrang! I have!" says @jxssiemae. Excellent work, dude. We like to lay issues of ourself out in the same way sometimes because we're narcissistic like that.

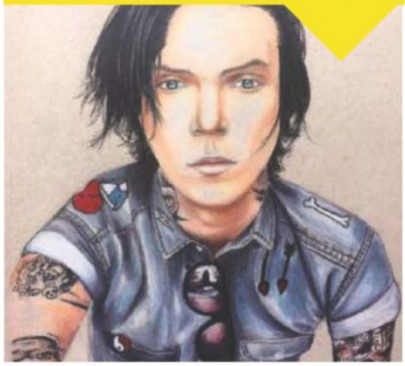
WINNER!

TEAR IN MY ART

"The colour of Josh Dun's hair is always quite expressive, no?" asks @Going_Over_The. You know what's gone on here, don't you? Josh Dun's hair has mated with Fall Out Boy's M A N I A album cover. Just imagine the sound of two foxes going at it, with added Patrick Stump. Anyway, you've won tickets to Slipknot's Day Of The Gusano screening on September 6 – email Feedback@kerrang.com now! Well done.

WE DON'T HAVE TO DRAW

Here's @selinalovesbands' amazing drawing of Andy Biersack. Although it looks like Andy got his eyebrows threaded in the window of Superdrug and the woman doing it was hungover.



YOUR SWEET TOOTH

TURNED SOUR

PLAYING PIC-TION

*"Did some more ROAM designs," reveals @miaisawstr. This song is really catchy, isn't it? We expect you've done drawings of it to stop you scratching your own ears off because you can't get the damn thing out of your head. *Scratches**

THANK YOU FOR THE PEN-OM

"One of the hardest drawings I've ever done. Still proud of it to this day tbh," admits @hypnoticbullets. My Chemical Romance are looking mighty sulky here. It's because they asked you to draw them in pen and you did it in pencil, isn't it? Bands get really funny about that in our experience.

STILL INTO GLUE

"I made a custom Hayley Williams POP! Vinyl – it was very hard (times) to make," says **@beccaaaharding**. *Nice! Excellent word play, too. Now make a Lego H-Wilz and let us know how you built her Brick By Boring Brick. You're welcome in advance.*

AWSSSSSSTEN KNIGHT

"I drew Awsnake Knight from the band Watersnakes," says **@Lucy_G123**. *Mate, this is off the SCALE. Hahahahahahahaha.*

FACE IN THE CROWD

IS THIS YOU?

FESTIVAL: Dead!
WHEN: 15.08.17
WHERE: St Albans Horn

■ HEY, YOU there, with the unicorn hair! Looks like Dead! frontman Alex Mountford did a dirty sneeze on your dazzling locks after this was taken, so we'd like to give you a prize to apologise on his behalf. So email Feedback@kerrang.com with a pic of your ticket and a photo of yourself – ***BECAUSE YOU'VE WON A PAIR OF TICKETS TO THY ART IS MURDER!***

1,039/SMOOTHED OUT SELFIE HOURS

Here's **@basket_case93** *with Mike Dirnt and Billie Joe Armstrong. Although… is that actually Billie? Just looks like half a bloke in a hat to us (we're only saying this because we're extremely jealous and in denial).*

STAGE 4 FEAR OF BLEEDING

"Oops I did it again," says **@concertendeav**, *apparently confusing Frank Iero with Britney Spears. It's an easy mistake to make, to be fair. We do it all the time.*

NEXT WEEK

WIN! FRANK IERO TICKETS

You look like someone who might want two tickets to see Frank Iero on his upcoming UK tour. Well, we've got some to give away! To be in with a chance of winning, just send us the following: 1) A portrait of Dave Grohl fashioned exclusively from ham slices. 2) A homemade pop-punk board game (you better send us that in the post if you make it because we wanna play). 3) A lock of Kellin Quinn's hair. Don't blame us if he gets arsey at you for stealing that off him. Good luck!

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COVER FEATURE

PHOTOS: GRIZZLEE MARTIN, TIMOTHY HIATT

IN THE COURT OF KING DAVE

AS **CONCRETE AND GOLD** ANNOUNCES **FOO FIGHTERS'** SURPRISE RETURN, WE'VE SOME QUESTIONS. WHAT WAS BEHIND CUTTING SHORT THE HIATUS? WHAT'S THE DEAL WITH *THOSE* COLLABS? AND WHAT DOES LIFE AFTER MUSIC LOOK LIKE? EMILY CARTER HEADS TO CHICAGO WITH **DAVE GROHL** AND THE GANG IN SEARCH OF ANSWERS

You'll never believe what just happened to Dave Grohl.

"I was in the elevator," he begins. "I walk in, and these two girls go, '(*Gasps*) Oh my God! Wait – you're… Are you in the Red Hot Chili Peppers?'"

The Foo Fighters frontman flashes a hearty grin, tucking his shaggy, dark shoulder-length hair behind his ears as he recounts his surprising journey up the lift to meet Kerrang! this evening.

"And I go, '*No*!' And they're like, 'But… what's your name?' And I said, 'Dave…' and they're like, 'Right! But you're *not* in the Chili Peppers?' And I said, 'No! Foo Fighters…'"

It's 6pm on a grey Thursday at a luxurious hotel in Chicago, and Dave is animatedly explaining how currently "it's all happening" in the Windy City.

Based just off of Chicago's extravagant Magnificent Mile, there are stunning panoramic views of the gorgeous Lake Michigan in the distance, and classy, elegant marble fittings encapsulating the venue we're currently chatting in; this is a hotel very much suited to Foo Fighters' status as one of the most prestigious bands in the world, yet also juxtaposed with their everyman attitudes.

But what's the fuss about being in Chicago right now, anyway?

Well, for a start, the Foos are in town for a one-night-only gig, billed as a Lollapalooza Aftershow (though they're not actually performing at the huge music festival, also going on this weekend).

Second – and most importantly – the band have also made the four-hour flight from LA to tell us about their new album, Concrete And Gold. But not before Dave Grohl enquires about Kerrang!'s trip here. Because that's just the kind of guy he is.

There was a bit of a delay with the flights due to bad weather, actually…

"It's the fuckin' worst, man," Dave empathises. "I hate that shit."

Dressed in a crisp, plain white T-shirt and wearing a pair of thick, round-rimmed glasses, Dave's all casual attire and no-rockstar-bullshit presence; every bit the 'Nicest Guy In Rock' stereotype you've heard about a thousand times before. Scribbling on a notepad his signature teatime recipe, the frontman settles down to describe the grub he cooks for his three children ("We'll do some sweetcorn – cobs – two tablespoons of butter, and then salt and pepper to taste… Mmm-hmmm!"), before happily reflecting over a brief encounter he just had with the drummer of The Killers, Ron 'The Nooch' Vannucci.

"I just saw The Nooch! He has a very attractive suede vest, and a colourful shirt. He's got a lot of style," Dave nods. "He's, like, the best fuckin' drummer ever!"

In fact, the only time he switches from being the effervescent figure we all know and love is when chatter turns to what sparked his hasty return to Foo Fighters. Though he's still light-hearted, the 48-year-old swiftly becomes more thoughtful, considered, and even quiet, reflecting on the band's 2015 'indefinite hiatus', which was consequently ended after just six months.

"I REALISED THAT MUSIC WASN'T MAKING MY LIFE WORSE – IT WAS THE THING THAT MADE MY LIFE BETTER"

DAVE GROHL

Foo Fighters' 'break' was brought about after a whirlwind few years for the band – completed by drummer Taylor Hawkins, guitarists Pat Smear and Chris Shiflett, bassist Nate Mendel and keyboardist Rami Jaffee. There was *that* leg break, when Dave tumbled off of a 12-foot-high stage during a show in Sweden in the summer of 2015. There was the heartwarming viral Learn To Fly video that brought the Foos to perform in front of thousands of super-loyal fans in Cesena, Italy. There was the free release of the band's Saint Cecilia EP, dedicated to the victims of the Paris attacks in November of that year and described by the frontman as a reminder that "music is life". Hell, Dave even squeezed in an appearance on The Muppet Show, partaking in a drum-off with Animal. And then, of course, there was Foo Fighters' extensive, worldwide 'Broken Leg Tour'. After all of that, you can't blame a man for calling a time-out.

"When we came home from that last trip, everybody was *really* exhausted," Dave sighs, exhaling a puff of smoke before discarding the newly-lit cigarette in his hand – something he does frequently. "And I was still trying to *walk*. I was still on crutches, and just trying to get my body back in shape, and I was so drained from touring. Usually, at the end of a couple of years of being on the road, you blame the music and the band for all of your problems, so you want to get away from it. And I didn't want to pick up a guitar. I wasn't feeling creative, or prolific, or inspired. So I just went back to normal, quiet domestic life."

In between evading his usual busy schedule and looking after his family, a different venture entirely reared its head, tempting Dave away from Foo Fighters for what might have been even longer than their planned hiatus.

"I was supposed to start another project that wasn't music-related," he recalls. "And I thought that the band would have to wait another year or so…"

And what was this project?

"It was a *movie*. It was an actual film that I got approached to direct. Y'know, the great thing about being in the Foo Fighters is when we have an idea and we want to do something, we just go like *that* (*clicks fingers*). We do it. The movie world isn't like that… It can take years and years and years… I imagined that it would be like our perfect little world, but then I realised that it could actually put our perfect little world in jeopardy…"

For the frontman, it became evident that sweeping the band under the rug wasn't as simple a solution as he initially expected. Foo Fighters, to Dave, is so much more than just albums, tours and interviews. Music consumes his entire life. Clearly it's not something he can leave untouched for extended periods of time.

"After we finished all of that touring, I went through a really weird depressive phase where I got the *beard* and I had the *pyjamas* and I didn't leave the house for weeks," Dave reveals. "That was at the point that I realised the music wasn't the thing that was making my life worse – it was actually the thing that always made my life *better*."

It was time, then, to get serious about Foo Fighters once more.

As with every Foos album – from their 1995 self-titled debut, written and recorded as a bedroom project, to their ambitious 2014 Sonic Highways saga (and accompanying HBO blockbuster), based off of the frontman's desire to explore eight cities in the U.S. and write their musical histories – Concrete And Gold began via one essential, connecting factor: Dave Grohl.

Three months into his hiatus from the band, Dave's recovery and recuperation was in full swing. Retreating to the studio in the upstairs of his California home, the musician would aimlessly set up microphones and "turn on all the gear" around his drum kit, finding himself recording whatever noise came out. In 15-minute bursts, every day, he would hammer at the instrument he first cut his teeth on in bands 30 years prior, with no real purpose other than to help with the physical therapy on his broken kick-drum leg. Then he would walk away from it and carry on with family life.

This continued for "about a month or two", when Dave moved onto the next instrument: his trusty guitar.

"Once you wake that back up, it's like the dam bursts and you start getting more and more ideas," he smiles, eyes lighting up while tapping a spoon on the rim of his freshly-poured mug of coffee. "I did it on my own for a little while, and got really excited that my heart was still in it, so then I started sending the guys these ideas, riffs, melodies."

Just like a river in full flow, the music itself started oozing through smoothly. The lyrics, on the other hand, behaved in a manner opposite to Dave's aforementioned dam metaphor: they were all dried up.

"The last album, I was basically just reporting on all the places where we were making those Sonic Highways episodes – Chicago being one of them," Dave explains, gesturing to the bustling city directly below the hotel's sky-high windows. "So it took the burden off of me

The Foos at home in LA: it's always nice to keep a reminder to hand, just in case you ever forget your own band's name

Dave prays for Concrete And Gold to the Gods Of Rock

"EVERYBODY HAS THAT SIDE OF THEM WHERE THEY LOOK IN THE MIRROR AND THINK, 'GOD, I'M A FUCKING MESS'"

DAVE GROHL

personally, because I got to write about all these other people's experiences, which I'd never done before."

Another all-too-brief puff of a new cigarette.

"It's strange, because, after making a bunch of records, you kind of wonder where you're going to tap into next, y'know? It's kind of like hitting veins that aren't there anymore."

Fortunately, lyrical inspiration smacked Dave when he snuck off for a week-long trip to a rented Airbnb on an olive tree farm, in a little town called Ojai, just outside of LA.

"I just brought a guitar and microphone – and a case of wine!" he beams. "I spent most of my time just singing things off of the top of my head. I wasn't really playing the word game in a journal and cutting and pasting, like I had done before, but just really singing things unfiltered as I was drunk in my underwear."

With a certain orange-faced politician in the public eye during said sessions, Dave found a clear message in his newfound improvisational lyric-writing technique.

"I look at all of the different periods of time where I've written lyrics," he says, "and they all have their own references and different phases. This one came out pretty clear: I'm a father now, I have to consider a lot more than I used to, and I think I've realised we're not all as free as we were before…"

In what way?

"In every way. I mean, as the political arena started heating up in America before the elections, it became clear that there was so much more threatening all of our lives than I'd considered before," the frontman confesses. "I'm looking at a candidate that has blatant disregard for the future environmentally, when it comes to women's rights, diplomatically… I have three daughters that are going to survive me for decades – how are they going to get on unless there's some positive and progressive change?"

Thinking back to his upbringing and teenage years in Virginia, when his home country went through a "conservative wave", Dave worried about America being sent back years into a regressive past, courtesy of one Donald Trump.

"It's weird… it really sparked a lot of my early, alienated, freakish punk rock feelings from when I was a teenager," he remembers. "I was one of those little freaks in his blue bedroom in the middle of a really conservative part of Virginia feeling like I was just an alien. I started feeling that way again."

Enter: Run, the storming, explosively heavy and wonderfully grand lead single from Concrete And Gold – the first song properly written for the record.

"It's basically that need to escape when you feel like everything is coming down around you, that you just want to find a perfect place, or another perfect *life*, where you're free to run," the Foos leader envisions.

Of the 11 tracks that make up the band's ninth album, there's a running – pardon the pun – theme, Dave says, of, "trying to find your place in a world that seems to be taking a wrong turn sometimes."

Not only is a dark undercurrent coursing through Concrete And Gold's 46 minutes and 57 seconds, but the record also sees the frontman taking personal jibes, lamenting '*There ain't no superheroes now*' over the finger-picking brilliance of Happy Ever After (Zero Hour), and confessing '*I'm a natural disaster*' on one of the record's sublime highlights, Dirty Water.

Do you *actually* feel like that, Dave?

"Absolutely. I'm a fucking handful (*laughs*). Most people don't realise that. I feel like a pretty stable person, I suppose, but everybody has that side of themselves where they look in the mirror and think, 'God, I'm a *fuckin' mess*.'"

Dave's introspective side is heard best on the brooding Arrows. "I wrote that about my mother raising two children on her own on a dead-end street," he reminisces. "As a parent now, I understand more how much of a struggle that must have been for her to keep the family not only together, but happy – which we were. I think that if you're writing from a place that is real, then everything influences you."

Musically, too, Concrete And Gold isn't a straightforward ride. Produced by Greg Kurstin – a GRAMMY award-winning pop titan, who previously worked with the likes of Adele – Foos' latest effort sees the sextet going off on trippy, space-rock tangents, while also collaborating with Sir Paul McCartney (who drums on the delightful Sunday Rain) and Boyz II Men's Shawn Stockman (whose vocals help to bolster the choir on the magnificent title-track). Then there's also the album's top-secret special guest, who is, according to Dave, "probably the biggest popstar in the world".

Fear not, though: these all-new factors haven't destroyed Foo Fighters' edge. Take La Dee Da, for example. Arguably the heaviest track on the album, it contains those "dark clouds" that Dave believes are a part of every Foo Fighters release.

The song, though, has caused a stir among eagle-eyed listeners. '*Whitehouse, Death In June / Jim Jones playing in a blue bedroom*,' Dave spits throughout, referring to a neofolk British band – Death In June – who have been linked thematically and image-wise to Nazi Germany.

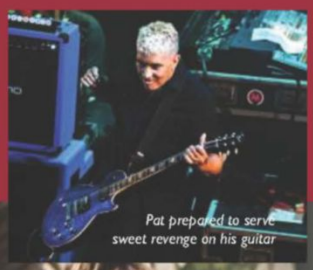
"*Of course* I didn't think of that as I was writing the lyric!" Dave breathlessly assures us. "When I was 14 or 15 years old, I had this one friend, his name was Phil, who listened to really crazy industrial shit. We all started listening to Psychic TV, Current 93, Coil, Hunting Lodge… all of these really crazy industrial bands. So this band, Death In June, had eventually got a really bad rap for their fascist imagery – something that I *never* considered when I was, like, 14 years old. I had just completely forgotten about it, and I put their name in the song. Someone asked me, 'Are you a fascist?' And I was like, 'What the fuck? *Really*?'"

Dave is well within his rights to jump to his own defence – and even more so considering the horrific events in his home state that occurred on August 12. Just eight days after our chat, white supremacists clashed with protestors in Charlottesville, resulting in the death of Heather Heyer, and an immense backlash against the U.S. president for his seeming inability to place blame on the violent Neo-Nazis – an astonishing event that has no doubt plagued the singer's mind ever since.

Though Dave penned his troublesome lyrics before Donald Trump was even in office, it's clear his worries are more relevant now than ever. Maybe running away to find that elusive perfect life isn't such a bad idea, after all…

When Kerrang! last interviewed Dave Grohl, surrounding the release of Sonic Highways, we speculated what his reaction would be if any of his three children turned around and informed him they would pack their bags and tour the world – following in their dad's footsteps of jumping in a grotty van and hitting dives across Europe. The Foos man was unsure, explaining that he'd have to cross that bridge when the time came.

With his eight-year-old daughter, Harper, recently joining the Foos onstage in Iceland to play Queen's We Will Rock You at the Secret Solstice festival, though, could that moment be nearing? As Dave approaches The Big Five-Oh, some three decades into his career, can he hang up his boots and entertain a



Pat prepared to serve sweet revenge on his guitar

"Taylor SMASH DRUMS!"

Dave tries to hold onto his helium-filled guitar pick

Fitting the Foos onstage in Chicago: something of a jigsaw puzzle

GETTING TO KNOW *FOO...*

CHRIS SHIFLETT GUITAR

HOW DID THE NEW ALBUM COME TOGETHER?
"It was interesting, because I had been out of town making my own [solo] record for a month, and I got back and went by the studio and you already got a sense that things were building. But, at that time, Dave said, 'I've got this other thing I'm going to be working on, so I think we'll start making a new record in January.' And, like, a week later, we had a band meeting and he was like, 'Let's start tomorrow!' So it went from, 'Wow, we're getting back together a little sooner than planned...' to, '*What*?!'"

WHAT WAS SIR PAUL McCARTNEY'S CONTRIBUTION ON DRUMS?
"Paul only did, like, two passes at his actual take, and then once he was done he just wanted to hang out and jam, which is funny because this is not a jammy kind of band, in that sense. It was cool because it sort of pulled everybody into a different headset."

HOW DOES YOUR SOLO COUNTRY WORK FIT IN WITH FOOS?
"Things are so full-on right now. I did a tour in the middle of the album, which was not the best time to do it, but I knew we would be off during spring break, so I was like, 'That's my little window!' But I probably won't be doing a whole lot of that for the next year or so – there's just no time. I would have loved to come to the UK and play some shows. I did a couple of little acoustic shows a couple of months back, and I was trying to work it out to come over for C2C [Country 2 Country festival] or one of those. But the fall of 2018, look for it (*laughs*)!"

GETTING TO KNOW *FOO...*

PAT SMEAR GUITAR

WHAT DID YOU HAVE PLANNED WHILE FOO FIGHTERS WERE ON HIATUS?
"Cleaning my garage... and it's still not done! Seriously... I have two garages, so I clean one, put the crap I don't need in that one, and then I finish that one and go, 'Oh, I gotta clean *that* garage now!'"

WHAT WAS IT LIKE WORKING WITH GREG KURSTIN?
"Sometimes I'd do one take and he'd go, 'Okay, that's good!' and I'd be like, '*Really?*' He likes it fresh, and Dave likes it fresh, too. We did The Sky Is A Neighborhood in a few takes, even though we were like, 'We don't even know this song yet!'"

HOW DID YOU FEEL LISTENING BACK TO THE FINISHED ALBUM AFTER WORKING IN SUCH A WAY?
"When we started mixing, we did the same thing that we've been doing for a few albums now: they start mixing it and trying something and we're like, 'Can you just make it sound like that rough mix you did right after we finished recording?' and we'd go back to that."

YOU RECORDED AT EASTWEST STUDIOS WITH LOTS OF FELLOW MUSICIANS AROUND – WHAT WAS THAT LIKE?
"They'd be floating in and out sometimes – somebody would be in room number two like, 'Hey, you wanna do such and such on a song?' Or one of Dave's buddies would be in town and it'd be like, 'Hey, wanna come down and do a thing?' And Queens Of

GETTING TO KNOW *FOO...*

TAYLOR HAWKINS DRUMS

HOW DIFFERENT DOES THIS ALBUM FEEL TO YOU?
"I mean... it's still bass, guitars, drums and keyboards and vocals, so we're still within that parameter of what we consider rock'n'roll. If we made a DJ-type record, or an electronica record, I think that would be risky. But that would be risky for us as human beings, period (*laughs*). That would be contrived; that would be the end of our fuckin' career. To me, this is our most spacey record – which I love."

WITH DAVE'S DAUGHTER RECENTLY PLAYING DRUMS ONSTAGE IN ICELAND, CAN YOU IMAGINE YOUR KIDS FOLLOWING IN YOUR FOOTSTEPS, TOO?
"My son's actually a pretty good drummer. He doesn't play often, but when he sits down and plays, people are like, 'Whoa! Did you teach him?' I'm like, 'Not really!' Annabelle can play, too. But my son doesn't really like rock music. He likes Drake and shit like that, which I'm fine with, because I sure as hell didn't like what my dad listened to when I was his age."

WHAT'S LEFT FOR YOU TO ACCOMPLISH?
"Every album we're like, 'Let's do the best tour we can, let's do the best shows we can, let's see what new kind of things we can do.' The most important thing, before anything, is that we feel like we're excited when we make a record. I think that as long as there's a good record that we feel like we can make, then there will be more things to accomplish as far as going to do more shows in new places."

WHAT DOES YOUR FUTURE LOOK LIKE AFTER FOOS?
"We're musicians – it's what we do. I'm going to *die* on a drum stool, no question."

The Stone Age were recording [new album Villains] just across the alley."

WHAT WAS WORKING WITH SIR PAUL McCARTNEY LIKE?
"When Paul moved over to piano [after finishing his drum take], we jammed [opening song] T-shirt for a long time. Dave was like, 'Well, I've got this thing…' and starts playing it and Paul is like, 'Hmmm, that's a lot of parts, I like *this* part and I like *that* part, so let's just go back and forth.' We jammed on that forever."

GETTING TO KNOW *FOO…*

RAMI JAFFEE KEYS

WHAT WERE YOUR PLANS FOR THE FOOS' HIATUS?
"I was planning to leave the U.S. and explore the Mediterranean, and that's exactly what I did (*laughs*). But I knew [the hiatus would be over] around August and September, even though Dave was like, 'We need to take a large break!' I have a little system: divide by two, add one! I was expecting the text. I had a feeling it was going to happen, but I was on a hammock in Ibiza (*laughs*), and I just saw my phone and it's Dave on the group text: 'Okay, guys, summer's over!'"

DID THIS ALBUM FEEL LIKE A RISK TO YOU?
"As most of those background vocals were going on, I was thinking, 'I have a sound on the keyboard for this!' So it's not too dangerous to go, 'Oh my God, how are we going to do this live?' But as far as people liking it, I feel like the riskier the better."

WHAT DID YOU LEARN FROM PRODUCER GREG KURSTIN?
"To be very adventurous. To get a little out of your comfort zone. As we were going along listening to rough mixes it was pretty crazy. We didn't know it was going to be that crazy, because as we were doing it and listening back at the end of the day it was pretty wacky and fun and exciting."

WHAT ARE YOUR PLANS OUTSIDE OF FOOS?
"I have a seven-year-old, so there's my time. Chris made an album and did a tour while we were preparing for this album, so I think he was the busy guy (*laughs*). He's got a podcast, an album, a tour and the Foo Fighters album – that's too much, man!"

GETTING TO KNOW *FOO…*

NATE MENDEL BASS

HOW DID YOU FEEL LISTENING BACK TO CONCRETE AND GOLD FOR THE FIRST TIME?
"It's funny… I think it turned out great, but I listened to [album track] Dirty Water this afternoon and I think we play it better than we recorded it. There were a couple of songs that came in late – Dave brought them in like, 'I've got a new song!' and played it on guitar and jammed it out, and then an hour later we'd be recording it. You don't have time to think – you just do the best you can."

WHAT'S YOUR FAVOURITE SONG ON THE ALBUM?
"Dirty Water. It's got that smooth jazz intro thing, which is something we never do, and then it escalates into this new-wavey thing, unexpectedly, which is a cool transition, and then it brings back that heavy part from earlier."

WHAT ARE YOUR PLANS OUTSIDE OF FOO FIGHTERS?
"I'd love to do another [side-project] Lieutenant record. I was halfway through writing one when the Foos bear sounded (*laughs*)!"

passing-of-the-torch moment anytime soon?

"I can't imagine that they would really want to do *this* – who would want to do *this*?!" he scoffs jokingly, scanning the fancy suite and instantly relieving the sobering gravity of what a life without the Foos might be like for him. "You have to imagine as a kid – as a child of someone that does this for a living – that their perspective might be a little different to most other people. So they know how *un*glamorous it is, but they also know how incredibly *rewarding* it can be, too," he smiles. "I'm surely not pushing them into the world of music, but they've got it in them already – it's just a matter of deciding if they actually want to do it."

Whether or not his offspring take that leap, fast-forward some five hours and Dave Grohl is very much in the midst of 'doing it'. Backstage at Chicago's Metro club, warming up for what is set to be an electrifying three-and-a-half-hour set, the frontman is hanging out in the venue's not-so-flashy dressing room making sure every single person in the room feels accommodated.

Because, as we noted earlier, that's just the kind of guy he is.

Running up to Kerrang!, Dave pretends to take an exaggerated gulp of our complimentary red wine, before shooting off to greet yet more adoring attendees.

Drummer Taylor Hawkins sidles up to us shortly after, producing a packet of earplugs from a box.

"Here's a gift from the Foo Fighters to you – your hearing!"

Thanks, Taylor.

The equally-bubbly drummer then wanders off, like Dave, to enjoy the company of the buzzing room.

It's an incredible night, complete with a guest appearance from Jane's Addiction's Perry Farrell for a run-through of Mountain Song, as well as superb covers of The Rolling Stones, Queen, Tom Petty and more. And then there are *those* new songs. New single The Sky Is A Neighborhood's stop-start funk. Dirty Water's compelling build into a genuine rock'n'roll anthem. Sunday Rain's chilled vibes and Taylor Hawkins' captivating vocal performance. And this is just the start of the Foo Fighters machine rolling into gear again.

Once Concrete And Gold is unleashed, Dave Grohl has got another colossal tour to contend with – a 27-date run throughout the States in support of the album in the winter, as well as a night at London's O2 Arena this month. Then there are the rumours of a second Sonic Highways series – reportedly being set in the UK or Europe – which will no doubt consume another few years of his life. And beyond that? With Dave Grohl, the future is never set in stone.

"There's a part of me that has always imagined that at some point this will stop and real life will begin…" he acknowledges.

What keeps you inspired *right now*, then, Dave? Surely you're at a point in your career where you can settle down and enjoy that "normal, quiet domestic life" you had previously been craving?

"I've always felt like the thrill of accomplishment is the reward to any of this," he finishes, puffing on one last cigarette before heading off. "When you start writing a song, you're writing it so that you get that feeling once it's recorded and mixed. You listen back and think, 'I did something *good*.' But I could say the same thing for a simple day at home where I actually fuckin' survived, y'know?

"At the end of the day, I love being exhausted. That's my favourite feeling, I swear to God. It's fucking badass. I can sleep after a day like that."

CONCRETE AND GOLD IS OUT ON SEPTEMBER 15 VIA COLUMBIA. FOO FIGHTERS PLAY THE O2 ARENA ON SEPTEMBER 19 – SEE THE GIG GUIDE

INTERVIEW

KNOW YOUR ENEMY

TIME WAS WHEN **DEATH FROM ABOVE** WERE A BAND DIVIDED AGAINST ONE ANOTHER. NOW, WITH NEW ALBUM OUTRAGE! IS NOW, **JESSE F. KELLER** AND **SEBASTIEN GRAINGER** HAVE NEVER BEEN MORE UNITED IN A COMMON GOAL…

WORDS: JAMES HICKIE **PHOTOS:** ANDY FORD

"I don't believe we appreciated the value of what we were doing until after the fact," declares Jesse F. Keeler, sipping a pint as he discusses the way in which Death From Above's split between 2006 and 2011 gave him a greater appreciation for his band. "When we were back together and needed a banner made as a stage backdrop for Coachella, we went to a famous tattoo artist called Mike Giant to ask him to do the art. He said, 'Oh man, that record [2004 debut You're A Woman, I'm A Machine] got me through some really hard times,' and wouldn't accept payment. Say you wrote something and for five years people kept telling you how important that thing was – it wears you down!"

Singer/drummer Sebastien Grainger's laughter confirms the bassist is joking about that last part.

"It was our first experience with success on that level," he says. "We thought, 'Oh, this is how it is when you have a band'. Then the more time passed we realised we got lucky or did something right, and to take it for granted is almost like a betrayal to everyone who made it happen."

Death From Above formed in Toronto in 2001, changing their name to Death From Above 1979 in 2004 following a legal dispute with DFA Records (they've reverted back to the original moniker this year). Their debut album took its name from dialogue in the reboot of the sci-fi show Battlestar Galactica; while their sound – a taut, fuzzy concoction widely described as 'dance punk' – gained them cult acclaim. The duo split in 2006 later citing disagreements between the two.

The duo approach the topic of *that* period of "hiatus" in the same way they do most others during the hour K! spends drinking craft beer with them in a Shoreditch pub: evasively yet enigmatically. There are, however, obvious differences between the two, starting with the fact they don't look like they're in the same band. Jesse's ink-black hirsuteness and 'classic' rock get-up give him the air of the tough, lumberjack brother of Dave Grohl. Sebastien, meanwhile, with his blonde highlights, severe moustache, and pastel blue duster coat has the appearance of a wily Hollywood villain – albeit a refined one that does highly-serviceable impressions of John Lennon, and eccentric directors David Lynch and Werner Herzog.

Ask them which songs on forthcoming third album Outrage! Is Now could have been on previous releases, and while both suggest two, there's no overlap (Jesse opting for All I C Is U & Me and Nvr 4Evr; Sebastien Caught Up and Statues – *see panel*). Enquire about the pressures of re-entering an arena in which the emotional resonance of their music, not to mention its considerable influence, set the bar high for themselves, and their approaches dovetail.

"It's almost too distant to even think about," replies Sebastien, with a slightly dismissive air.

"My primary gauge of success for any music is how much I listen to it myself," adds Jesse, warmer to the line of questioning.

The crux of their dynamic, and one that Royal Blood, disciples of DFA's muscular but loose-hipped template, can relate to is that when there are two people in a band, compromise is tricky.

Jesse and Sebastien often write on their own before "presenting" to one another.

"When you're a two-piece – or at least *this* two-piece – it's not a democracy," says Sebastien. "Either you agree or you don't."

"There's no vote on things," reinforces Jesse. "If we can *convince* each other that an idea you've come up with is good, then that's really something."

They have, however, found a more considerate methodology, putting themselves in the other's shoes when working up ideas, before they put them through their "filter" ("We could write a reggae song, and it'd end up sounding like Death From Above," jokes Sebastien).

"I'm always trying to imagine playing drums and singing to everything," says Jesse. "I think things like, 'Did I give him too much counting to do?'"

Despite the disparities between the two, the important things, like a stubborn reluctance to repeat what they've done before, binds them. And while their 'comeback' second album, 2014's The Physical World, was more the sound of a band unpausing than tearing up their template, their latest effort is a different proposition.

"If we're playing something and it *feels* like something we've already been doing, we're turned off it immediately," reveals Jesse.

"There were unspoken rules that we had before," adds Sebastien. "There's a militancy you need to have when you're a young band. Then that becomes obstructive, so you have to start breaking it."

Both men are full of praise for Outrage! Is Now's producer, Eric Valentine, who Jesse suggests would have joined Death From Above had he grown up in the band's hometown. That sense of simpatico didn't so much provide Jesse and Sebastien with a mediator as it did a third party to show them, or make them unite to prove, the value of their work.

"When a producer tells us that something is good or bad, and we disagree, it forces us to figure out how to argue for our ideas," reveals Jesse. "So the two of us are working together to convince them what we're doing is right."

Oh, and one final thing the band are definitely on the same page regarding? *Not* lifting the lid on what their music is about.

"The statement *is* the record," says Sebastien emphatically to the question of whether, given the global lunacy unfolding, Outrage! Is Now is a political album.

"We made it, it's beautiful, and we put everything we had into it; it doesn't mean anything more than that. It can, but that's up to the personal projection that the listeners make," adds Sebastien.

Are you interested in those projections?

"I've gone on Reddit and checked out people's interpretations before," he reveals, draining his beer.

Has anyone ever come close?

"They're always *completely* wrong – and that's *great*!"

That's it – we're calling the council…

OUTRAGE! IS NOW IS OUT ON SEPTEMBER 8 VIA LAST GANG RECORDS/EONE

Jesse F. Keller (left) and Sebastien Grainger: your surprise new hosts of The Great British Bake Off

INSIDE OUTRAGE!

JESSE AND SEBASTIEN TAKE US INSIDE THEIR CHOICE CUTS FROM OUTRAGE! IS NOW...

SEBASTIEN'S PICKS

CAUGHT UP

Sebastien: "The first working title for this was 'Jesse's Lament' because the riff has all these bends that sounds like whining. The second was 'Porno Nightmare'. When the producer would refer to it that way, we'd be like, 'What the fuck song is that?!'"

STATUES

Jesse: "When I wrote it I thought it sounded like drinking beer at a barbecue. I really didn't know what Seb would do with it. He said that the song insisted in going in a classic rock direction. Because we're always trying to do what would make us the most famous and profitable, we made it weird."

JESSE'S PICKS

ALL I C IS U & ME

Sebastien: "That was the first full song where all of the parts were there. Most of it was written during soundchecks on tour. It was originally a scary song because the chorus is so saccharine. In the end I think it's a pretty tough song."

NVR 4EVR

Jesse: "Seb wrote it with the guitar, and when I sat down to make it into a Death From Above song I tried to develop a new way of playing the bass. I'd been whittling away at it for a while in the basement of the farmhouse, and Seb comes bounding down the stairs and says, 'What was that? Keep doing that!'"

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SORRY, GUYS...

THE DOG HOMEW

SEPTEMBER WAS SUPPOSED TO BRING US A BRAND-NEW **FALL OUT BOY** ALBUM. BEHIND **M A N I A**'S DELAY UNTIL NEXT YEAR? **PETE**, **PATRICK**, **JOE** AND **AN**

Joe, Patrick, Pete and Andy: four guilty faces, right there

ATE OUR WORK

AND THEN… WELL, WHAT EXACTLY *IS* THE REASON **DY** INVITED JAMES MCMAHON TO LA TO 'FESS UP…

On the morning of August 3, 2017, The Year Of Our Lord, Patrick Stump, the soulful, fedora-wearing voice of his generation, sat down to Twitter – a medium he's not overly fond of, truth be told; his last tweet prior had been over a month before, a quick plug for the band's Champion video – to write a missive that would explain why the band's due-to-be-released-on-September 15 seventh album, M A N I A, would not be arriving in stores, as was the plan.

And so Patrick started to write the Twitter note. And then he accidentally deleted it. So he had to write it again.

"Yes, we are pushing the record release back to January 19," he wrote, the second time around. "Yeah, pretty big bummer. We had some long talks and a lot to weigh about it all and collectively thought that was best…"

Then Patrick made some jokes about the studio exploding. About aliens stealing the master tapes. He paid off with, "Thanks for understanding and sorry to keep everyone waiting…" Patrick remembered to save this version. He pressed send.

At that exact moment, somewhere else in the world, a schoolboy was thinking of a reason to tell their teacher why their homework wasn't done. Some dogs get *really* hungry. Homework is tasty.

PHOTOS: LINDSEY BYRNES

Question is: how hungry is Patrick Stump's dog?

"Why is it not ready?" asks the singer, rhetorically, when asked to elaborate on his Twitter post. "The truth is, it was communication," he says, after an age. "We were working really well. The ideas were really good, and a lot of the stuff we've done will make it to the finished record… but… I dunno…"

Kerrang! and Fall Out Boy converse today in Los Angeles, out back at The Forge photo studio. Inside, guitarist Joe Trohman is having his photo taken. Drummer Andy Hurley sits close by, observing, shoving vegan Mexican takeout down his tattooed throat. Outside, Patrick twists and turns in his seat, like a man trying to polish the wood beneath with his arse. Pete Wentz sits beside him, laughing at his friend's awkward, *Patrickesque* take on discomfort.

"Over the years me and Pete have managed to get to a place where we can discuss what we like and what we don't like," the singer continues, lifting his hat, having a scratch. "But I don't know what it was… maybe it was dealing with our kids… but somehow we got to a place where we were maybe a bit hands-off with each other. It came to a point where we were due to hand in the record and it was like, 'I don't like it… wait, you don't like it [either]? I thought you liked it?!' It was almost like the elephant in the room where nobody was really being honest about what they thought about it…"

Patrick laughs uproariously at something he's thought of before anyone else has.

"You know when you're trying to decide on what restaurant you want to eat at with your family?" he giggles, "and it's like, 'I'll eat anywhere,' and you're just like, 'No, just fucking pick somewhere to eat!' It was a bit like that, but on a grander scale…"

"Money is great," adds Pete, flapping his hands as he speaks, like Pete Wentz does when he's passionate about something he's saying, "and big arena shows are great, too. But time is the single most important thing in the world. I'm not going to look at my kids and choose to fly halfway around the world on a mediocre record. It's just not worth it to me! We could put it out, and people would maybe like it or not like it and we'll be fine, but that ain't worth it to me…"

Patrick takes the intensity of the conversation down a notch. "There are records that are part of the zeitgeist and they connect with people and they're almost meant to be, and it's important to understand that every record can't be that and that shouldn't be a block to making the records you need to make. We understand that as artists. But that can't be an excuse for putting out garbage. Why even bother?"

Do you feel you've ever done that?

"No," he says, in a heartbeat. "So why start now?"

"We've made weird choices," says Pete. "Like, we've picked the wrong single, or we've put out [2013 punk EP] PAX-AM Days or a hip-hop remix album, and we've managed our expectations accordingly… But we've never put out anything we don't believe in. Never!"

"And here's the thing," says Patrick. "Everyone who has ever released an album will look back on it and say, 'Argh, we should have done this,' or, 'We should have done that…' That's whether you've made a punk rock record or the Mona Lisa. But going with the painting metaphor, if you set the brush down and walk away, you should be happy with someone seeing the painting. I never have and never will release something that isn't the best thing I've ever done. I just won't. The band won't…"

He laughs.

"After all, it's me who has to sing it…"

We're a rock mag, not teacher, and we're buying it. But let's not let them off that easily yet…

Fall Out Boy isn't a bedroom concern. Lots of cogs. Lots of different moving parts. It's a big machine. And what we really want to know, because we're sick like that, is what happens when Patrick Stump and Pete Wentz have to stand in front of the big machine and say, 'Sorry, we need a bit more time…'

"Soooo…. yeah… people do freak out," says Pete, a little bit like he's saying that while cascading down a water slide. "You know in the movies when the giant ship stops and the chandeliers are shaking around? That's kind of like exactly how it fucking happens!"

Patrick is killing himself laughing, but laughing in that manic way people laugh when they've spilt a cup of tea on their iPhone, because if you don't laugh, you'd cry.

"But the tour is still going ahead," says Pete, "and the MANIA visuals are still going to be part of it, and the stage set-up is going to be the same. Hopefully we're going to play some of the new songs… and we can find some ways to say, 'Thanks for waiting!'"

"And the truth is, the record has grown exponentially in the time since my tweet," says Patrick. "It's so much better than it was. There's freedom now that we're not scrambling to make these delivery dates. And there's songs we weren't sure about that we've now had time to spend on them; songs that weren't going to make the record and now they will. Sometimes it's good having a deadline, but when you know you're not going to make it, then you shouldn't be making art to a deadline… It's like, 'Okay guys, let's go put out this thing that none of us really like!'"

So far, so jovial. But there's a question here that's dying to be asked. And it's a question we're worried about hearing the answer to. See, when Fall Out Boy went on hiatus in 2009, they did so because communication between the members had broken down, and it would take almost four years before the members were ready to resume their operations. Earlier in this conversation, you might remember Patrick's citing of communication problems as the reason MANIA isn't here with us as planned. So what's different about this time, and last time around? Plenty, we hope…

"It was a different kind of communication problem before," says Patrick, carefully. "Before the hiatus, there was animosity behind the scenes, I think. We weren't talking to each other, so whenever we didn't hear back from each other, it was like, 'He's a jerk!' or, 'He hates me,' or whatever. Now it's, like… Look, it's like I said, maybe it's parenthood, it's how our lives are now…"

"Sometimes I have to put Patrick on a time-out…" drawls Pete, and Patrick bursts into giggles again.

"I dunno," continues Patrick. "I think maybe we were scared to hurt each other's feelings, or something. Nobody would admit to not liking something!"

"Songwriting is weird," says Pete. "Not every song needs to be [Guns N' Roses'] November Rain and have two guitar solos on it, but maybe you need to try that; go down that path. That's how you get the good shit…"

"That's a good point," says Patrick. "I didn't want to rush this record. I think the question, 'What does a Fall Out Boy record sound like in 2017?' is a really good question. It's like, [My Songs Know What You Did In The Dark] Light 'Em Up [from 2013's Save Rock And Roll], despite the existence of me, had a big resonance with sports. The smart business move would be to go in and revisit that. But we don't want to do that. We want to do something innovative, and to do that takes trial and error, and sometimes there *are* errors. I mean, we tried out so much weird stuff, and a lot of it won't make the record, probably, but it's exciting to try…"

Patrick laughs.

"Here's a fun bit of trivia. I composed this entire piece for an orchestra. This whole thing, this orchestral piece. But we just went, 'Nope, this has nothing to do with this record…' We'd already booked the symphony orchestra that was going to perform it! But we just decided, 'Nope, maybe we shouldn't be doing this…' A lot of things sound good on paper, y'know…"

We wrap up today content that Fall Out Boy are not about to crash back into the wall that robbed rock of four years of this extraordinarily creative act, eight years ago; content that communication between the group's moving parts broke down briefly, but not irrevocably; that, yes, they're lost in music, lost in ideas, lost in experimentation – and who the fuck knows that musical MANIA that may yield (though we can give you a heads-up on the three demos of songs we've heard so far – *see panel*). But as Patrick Stump's metaphysical dog coughs up the missing homework, we're happy to give them the briefest of extensions, even if we're moderately worried the new Fall Out Boy record may well contain a bassoon solo.

See you in January, boys. Don't be late.

MANIA IS (NOW) RELEASED ON JANUARY 19, 2018 VIA ISLAND/DCD2

THE SOUND OF MANIA

WHAT WE LEARNED FROM FOB'S BRAND-NEW DEMOS…

BEFORE KERRANG! speaks to FOB today, we're given the opportunity to listen to three MANIA demos. Patrick, Pete and Joe all feature on them, but Andy, as the one member of the group who doesn't live in the LA area, doesn't for logistical reasons, so the drums are electronic. We joke how strange an experience it is later when the interview begins proper. Patrick quips, "Yes, when we're creating art, that's exactly how we imagine the art should be enjoyed by the listener."

The titles that are given to the songs we listen to today are working titles, and may or may not make the final cut under these names. But here's what we can tell you…

Expensive Mistakes is a big, electronic rock song, in the mould of Centuries, with fluttering synth punctuating Patrick's key refrain of: '*I'll stop wearing black when they make another colour*.' Then there's Heaven's Gate, which sets a different sort of pace for a FOB song. It's a ballad, essentially, but that's like describing a burger as a sandwich. Pete and Patrick won't elaborate on whether the song references the notorious cult from San Diego, who orchestrated a mass suicide of 39 members in 1997, those who passed believing they would be beamed to a UFO following Comet Hale-Bopp. Pete does say the album artwork colour scheme fits the "purple cloth with the Nikes", referencing the infamous picture of dead cult members. "That kinda happened by accident, though," says Pete.

"That song is like a unicorn song for us," says the bassist. "We've tried to do a song like that with different degrees of success for a long time. It's the best attempt we've had at it!"

Then there's Real Ones, another big, anthemic rock song. So far, no bassoon solos. MANIA v2.0 is sounding good. It'll be worth the wait.

The limbo contest was a farce

"WE'VE NEVER PUT OUT ANYTHING THAT WE DON'T BELIEVE IN"

PETE WENTZ

Oh, right, so you can finish re-doing the garden, eh…

Next week! We tell you more of what to expect from M A N I A. Don't miss Kerrang!, out September 6!

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LIVES

RATINGS
KKKKK = CLASSIC
KKKK = EXCELLENT
KKK = GOOD
KK = AVERAGE
K = POOR

MARMOZETS

THE BORDERLINE, LONDON. 23.08.17

KKKKK

AN EMOTIONAL RE-EMERGING MARKS THE BEGINNING OF A GLORIOUS NEW ERA FOR ONE OF BRITAIN'S BEST BANDS

WORDS: JOHN LONGBOTTOM **PHOTOS:** CHRIS CASEY

IN 2014, MARMOZETS lit a fuse with the release of their 5K-rated debut album, The Weird And Wonderful Marmozets. By 2015, they had exploded across the British touring circuit, setting fire to the U.S. and Europe on the way through, and cementing their reputation as one of the most volatile and exciting bands the UK had to offer. And then in 2016 they… just disappeared?

They didn't play a show. They didn't release an album. There was an ominous silence and a Marmozets-shaped hole in the landscape. The band had retreated to recuperate and re-energise. There was a danger that the energy they had cultivated could dissipate. That the momentum they had garnered would be difficult to regain. It was a gamble.

Let's waste no time in categorically stating that this gamble has paid off brilliantly. The band that stand on the stage of The Borderline tonight are not a band mousily testing the waters to see if the bath's still warm. They are a band diving headfirst into a sleeping volcano and commanding it to awaken. And the sold-out crowd erupts accordingly, song-after-blistering-song.

This evening's fan-favourites are punctuated with new material, products of Marmozets' own private dark age. The siren-like chanting of new single Play rattles fans' skulls, while Like A Battery sits comfortably alongside the neurotic majesty of Hit The Wave. Elsewhere, Run With The Rhythm dramatically builds and breaks and builds again, while fellow newbie Major System Error seems to effortlessly tee-up frenzied closer Why Do You Hate Me?.

Be assured that so far their new material feels as seductive, hot-tempered and gratifyingly feral as the album that came before it, and leaves us craving more. Before the show's over there are stage invasions, emotional outbursts ("I feel like it's Christmas and we've all got back together again after time apart!" gushes Becca Macintyre) and even a huge, bouncing pit with Becca as its beating heart, visibly fired-up by the energy in the room.

Tonight's a powerful and affirming homecoming for a band who have always felt like they were born on a stage. With their Weird And Wonderful accomplishments under their belts, and armed with lethal new material, Marmozets are reborn, recharged and really, really dangerous. Welcome back.

Sam really didn't like our joke about him being dressed for a hard day selling used cars

Becca's 'human statue' bit was an unexpected treat

Sam had a very complicated way of tuning his guitar

Becca was more than ready for the giant, invisible ice cream

Shooting for Magic Mike 3: Mike In Bingley got underway

Man realises mic-ing up his penis may not be the best idea

STAR SHOUT!

BECCA MACINTYRE & SAM MACINTYRE

(VOCALS AND GUITAR)

HI, GUYS! IT'S BEEN A WHILE... DID YOU MISS PLAYING?
BECCA: "Yeah! It was horrible. There were times when our mates were touring and we'd go down to a show and have loads of feelings and emotions flooding back. It's really great to be back onstage, getting face-to-face with everyone."

WHAT'S THE REACTION BEEN LIKE TO YOUR NEW SINGLE, PLAY?
SAM: "It's been absolutely crazy!"
BECCA: "We didn't expect it! I'm always interested to know what people think. I generally like to look at the bigger picture rather than individual tweets or anything, but it's been amazing."

IS IT A WORRY, TRYING TO UPDATE MARMOZETS' SOUND, THEN?
SAM: "Nah. There isn't really any full-on math rock this time, but there's still loads of contrast, musically. I just can't wait for people to hear it."
BECCA: "Yeah, everything we do has to be shit-hot in our eyes, and we're really, really happy with this one!"

LIVES

RATINGS
KKKKKK = CLASSIC
KKKK = EXCELLENT
KKK = GOOD
KK = AVERAGE
K = POOR

Deep sea fisherman delighted to arrive in time to catch HECK

HECK: quite literally waving goodbye

Two boys, one beard

STAR SHOUT!
MATT REYNOLDS
(HECK, VOCALS/GUITAR)

DOES IT FEEL WEIRD THAT THIS IS THE FINAL HECK INTERVIEW?
"The final HECK interview… it feels pretty weird, but yeah. I'm feeling okay about it and feeling uplifted on how that show went. It feels right. It was proper emotional and I cried at the start – we all came on holding hands. The reaction we got at the start before we had fucking done anything started me off and I was crying before we even played a single note!"

WHY ARE YOU ENDING IT ALL NOW?
"It just seems like the right thing to do."

YOU'RE NOT DOING ANY FAREWELL SHOWS – HOW COME?
"If it's the right time, then it's the right time. To announce we're splitting, then do 10 more shows, we'd be lying to ourselves and to those people coming. We're not into putting on fake smiles and jumping all over the place."

ARCTANGENT 2017

FERNHILL FARM, BRISTOL. 17 – 19.08.2017

A RIOT OF MUD, SWEAT AND BEERS AS THE BEST OF PROGRESSIVE ROCK AND METAL SCYTHE INTO THE ENGLISH COUNTRYSIDE

ROLLING HILLS. Sleepy-eyed livestock. The dew-kissed scents of the end of English summertime. And mud. Lots and lots of mud. Fernhill Farm is, quite frankly, not the obvious setting for a gathering of artists spun right from music's cutting-edge. And opening (and exiting) with a bang, **HECK (KKKKK)** might be the least domesticated of the lot. Announced last-minute as the Nottingham wrecking-crew's last-ever show, this was always going to be a masterclass in emotionally-supercharged chaos, but the crowdsurfers-on-carpets bedlam that ensues exceeds even the barmiest expectations. So long, lads, and thanks for all the bruises.

They leave even the concussive **FUTURE OF THE LEFT (KKKK)** struggling to keep pace, and cinematic post-rockers **NORDIC GIANTS (KK)** looking utterly lifeless by comparison. Thankfully, Chicagoan instrumentalists **RUSSIAN CIRCLES (KKKKK)** have the firepower – in a cataclysmic Deficit and the spine-tingling Death Rides A Horse – to end Thursday night on a vertiginous high.

OHHMS managed to find love in the strangest places

Cropping up at bangover o'clock on Friday, there's something equal-parts unsettling and invigorating about the sludge-laden trio of **OHHMS (KKKK)**, **HARK (KKKK)** and **BOSSK (KKKK)** pounding us earthquakingly into the spreading mire

WORDS: SAM LAW **PHOTOS:** NADINE BALLANTYNE

STAR SHOUT!

JACOB BANNON

(CONVERGE, VOCALS)

HOW DOES IT FEEL TO BE PLAYING DOWN ON THE FARM, THEN?
"Well, geographically, we're playing at a similar altitude to at home. This actually feels a lot like playing back in New England in the fall!"

HOW SHATTERING IS THE SUMMER SCHEDULE FOR YOU? YOU'RE TRAVELLING ALL THE WAY FROM THE MUDDY SOUTH OF ENGLAND TO NORTH GERMANY. THAT ALL SEEMS EXHAUSTING...
"At this stage, we don't really think about it – we're busy dudes. We got off our last tour about a week ago and we were still busy right up to the second before we left for this tour. That's especially the case in a year like this where it's packed with activity. It's not like you go on autopilot or anything, but you know what you have to do, where you have to go and what you have to do when you're there. We knew that after the few hours sleep we got on the way here that the next period is going to be pretty sleep-deprived!"

YOU'RE PRETTY IN TUNE WITH THE AVERAGE FESTIVAL-GOER, THEN...
"Well, you guys are out in the mud, in tents! That shows a huge amount of dedication in that you want to do that! I have to hugely commend you for being out there, but at this point in my life I don't get a huge amount of opportunity to do that sort of thing!"

Employed To Serve accurately identified the big Jacob Bannon

Just the half-a-haircut for Jacob Bannon, then

ETS really didn't want to get their shoes dirty

amidst the afternoon drizzle. Better suited to their heavily-clouded twilight slot, Wicklow post-rockers **GOD IS AN ASTRONAUT (KKK)** uncork some delightfully airy atmospherics, but they're promptly blown away by the arrival of hardcore hip-hop duo **HO99O9 (KKKKK)**. Gleefully outside their (dis)comfort zone as the clouds unload, they don't take long turning the pit into a ploughing match.

There's a horizontal torrent sweeping in under the Arc Stage canopy by the time **CONVERGE (KKKKK)** drop anchor. Delivering in kind, the Massachusetts metalcore Gods unleash a sonic hurricane; Reap What You Sow and Concubine threatening to detach our ears.

Soundtracking Saturday brunch is the slab-heavy riffage of Northern sludge-lords **BOSS KELOID (KKKK)**, and the wilfully-awkward post-metal of **PIJN (KKKK)** (who've released a cassette-EP just for this festival) offer zero respite. **DEVIL SOLD HIS SOUL (KKKK)** at least stack on the catharsis: Ed Gibbs' and Paul Green's shared vocals a rare treat. Surprisingly, usually-awesome Tokyo experimentalists **BORIS (KK)** see their attempts at dark atmospherics dissipate in a rare fart of sunshine. It's fine weather for fist-flinging, mind, and **DEFEATER (KKKK)** resoundingly hit the mark.

Once again, the red mist descended on the men of Ho99o9

They've got nothing on **EMPLOYED TO SERVE (KKKKK)**, however, whose furious grind kicks up a beyond-huge circle-pit, before tech-metallers **TESSERACT (KKKK)** bring a dazzling dose of widdly riffs.

Everyone piles once more unto the fray for uber-pumped math-metallers **SIKTH (KKKK)**, then it's ambient Texans **EXPLOSIONS IN THE SKY (KKKK)** who sweep us off on a euphoric high; Your Hand In Mine tugging the heartstrings hard enough for the assembled congregation to momentarily forget tomorrow's epic laundry run. Not to worry, though: ArcTanGent 2017 was muddy brilliant.

LIVES

DEAD!

PLUS: AIRWAYS, CHAPTER AND VERSE

THE HORN, ST ALBANS. 15.08.17

KKKK

LONDON'S CULTURE VULTURES LIVEN UP TUESDAY NIGHT OUT IN THE SUBURBS

WORDS: JAMES MACKINNON **PHOTOS:** ANDY FORD

"THE HORN is Dead!" proclaims a chalk board in the back room of this unsuspecting provincial boozer. Trust us, it's not the opening sales pitch for some little blue gentleman's pills, but a declaration that Dead! are taking over. It's not the first time St Albans has been laid claim to. The cathedral city is a visible revolving door of history, built on top of Celtic settlements and around Roman ruins. That Dead! make their entrance tonight with Something More Original, their sneeringly catchy retort to those who brand them derivative, is a telling statement. Dead! don't get mad. They get even.

Before that, promising alt.rockers Chapter And Verse conjure expansive Brand New-infused tales that are hard to contain in this packed sweatbox. Their three-part vocal harmonies impart disarming tenderness to moody bridges, which have Funeral For A Friend's knack of precursoring a roaring, emotional cataclysm. Meanwhile, Airways draw from the laddy melodies and twitchy fuzz of the '00s indie boom. There's no denying the catchiness of White Noise Boys' trippy groove, though.

Yet those who doubt Dead!'s integrity should see them in a room like this. Their gloss smears a little, as Alex Mountford sheds buckets of sweat and his face contorts in a possessed grimace. You're So Cheap's enduring Cure-esque pop and recent punk juggernaut Up For Ran$om may openly flaunt their indebtedness to the past, but they're also looking to the future. Jessica, from that elusive debut album, is a nocturnal strut though inadequacy and infidelity that makes sense of the lonely bedside lamps that adorn their amps.

So, if living well is the best revenge, Dead! are in rude health because the surrounding hills are very much alive with the sounds of their deviant noise.

Mate, no matter how hard you strain, you cannot hail a cab indoors

That terrible posture will come back to haunt you in old age...

STAR SHOUT!

ALEX MOUNTFORD

(DEAD!, VOCALS)

YOU ALWAYS LOOK DERANGED ONSTAGE – HOW DO YOU GET INTO THAT ZONE?
"I don't know! The honest truth is, with the kind of music we're doing it comes over me naturally. I appreciate bands that have a persona, but that's not what we're trying to do with Dead!. We're not putting anything on. We just get up there and make it as visceral as possible!"

IS IT IMPORTANT FOR YOU TO HIT SMALLER TOWNS?
"Definitely. Maybe it's because they don't get touring acts through as regularly, but there's a different spirit to playing shows in the provinces. We played a small seaside town in Devon years ago, where we thought we'd just be playing to a man and his dog. When we opened the doors to the venue there were a hundred people in this club and it was a wild time!"

One band member REALLY didn't want the drummer in the photo

TIGERS JAW

PLUS: CULTURE ABUSE, MUSKETS

THE GARAGE, LONDON. 20.08.17

KKKK

A TRIPLE-DOSE OF PUNK ROCK GETS ITS JAWS FIRMLY INTO THE CAPITAL

■ GIVEN THAT the world has been going mad over the new Brand New record, it feels like Tigers Jaw have timed this perfectly, allowing the capital to round that album's release weekend off with a few melancholy sing-alongs. Brighton grungers Muskets get things off to a solid enough start, before Culture Abuse turn up and decide to get weird. On the surface, these noisy Californians are an odd fit for the bill, an abrasive standout on an otherwise palatable night, but frontman David Kelling is captivating, and by the time they're finished playing, everyone in the room is on the same wavelength. With the venue still buzzing on Culture Abuse, a pink-lit Tigers Jaw burst into life seemingly out of nowhere with new album opener, Follows. From moment one, the crowd are singing every word along with Ben Walsh and Brianna Collins, with new songs June and Escape Plan being offered the same enthusiasm and respect as fan-favourites The Sun or Chemicals. The usual problem for many bands that deal in downtrodden indie-punk is that it's a dull watch live, but this is anything but. Whether it's their confidence in latest record Spin, or simply the vibe of the night carrying them through, Tigers Jaw are buoyed to an excellent performance that does their new music justice and then some. Lovely stuff.

RYAN DE FREITAS

ELECTRIC WIZARD

PLUS: ANGEL WITCH, RIDDLES

BIERKELLER, BRISTOL. 17.08.17

KKKKK

BRIT DOOM LEGENDS PROVE THERE'S STILL NOBODY ON EARTH HEAVIER THAN THEY

■ OVER THE years, Electric Wizard may have lost members, the drug-fuelled chaos of their early days may have settled down a bit (this is a band who once lost their then-drummer while recording, due to him being on a two-week LSD bender, and was found talking to a cow), and they may actually turn up to their own gigs these days. But there remains no band heavier or with a bigger middle finger than the Dorset doom battalion. And tonight is a deafening reminder of their continuing dominance. First, though, we're treated to a big, space-rock trip courtesy of London psych heads Riddles. Looking like they've just stepped out of a Black Sabbath photoshoot from 1972, their towering blues riffs and mind-frying keyboards are the perfect appetiser. Next, NWOBHM legends Angel Witch get heads banging with classic heavy metal stompers like Atlantis and White Witch, with frontman Kevin Heybourne's lightning solos remaining jaw-dropping after all these years. Electric Wizard arrive in a cloud of smoke, to trippy visuals cut from sleazy, nasty '70s exploitation movies, and the tone immediately changes. Darker, more sinister, with a sense of giddy oblivion and delightedly watching the world burn in the misanthropic Return Trip, the self-explanatory Legalise Drugs & Murder, and apocalyptic closer Funeralopolis. As the song's nuclear finale descends into a hail of feedback and frontman Justin Oborn screams, '*The world is so fucked / Let's end it tonight*,' you almost daren't look outside, in case you find nothing but a burnt waste. Or, maybe, you're almost hoping…

NICK RUSKELL

Disappointingly, the big yellow cake didn't put in an appearance

STAR SHOUT!

TAY JARDINE

(SAINTE, VOCALS)

HOW DID IT FEEL TO PLAY LONDON, A CITY WITH RELEVANCE TO OLD AND NEW CHAPTERS?

"I've never actually said this to anybody who isn't my family or friends, but before that last show in London I remember a few of the guys coming up to me and going, 'Do you even want to do this anymore? The last couple of shows you've mentally not been there; you're not having fun anymore.' I didn't have an answer because I didn't want it to be true, but I just felt I wasn't myself."

DID YOU ALWAYS INTEND TO PLAY WE ARE THE IN CROWD SONGS?

"That was a super-hard decision for me to make. Is it taking steps backwards? But at the same time you want to give everybody what they want to hear. I remembered seeing bands that had done solo projects or new bands and I always wanted them to play the old stuff."

SAINTE

HOXTON BAR & KITCHEN, LONDON. 11.08.17

KKKK

LONDON SAYS 'HEY' TO THE ALL-NEW TAY

WORDS: JAMES HICKIE **PHOTOS:** IAN COLLINS

Bloody Jedi Knights get everywhere

■ "I'M TAY, and this is what I've been up to the last two years," says Tay Jardine by way of re-introduction at her new project Sainte's second ever show. Though this early foray barely clocks in at an hour – she only has one EP to date – it encompasses trepidation, triumph, and later, tears. That's unsurprising, considering London has special significance for Tay. It's where We Are The In Crowd played their last UK show, as part of the K! Tour bill in February 2015, so there's an emotional symmetry to Tay stepping back into the spotlight in the same city where she stepped out of it.

She certainly shines in its glare. Sainte is a project focused around her vocals, and while woozy opener Lighthouse successfully pushes her impressive voice to the fore, it's perhaps a little tame for what's already a restrained crowd ("I appreciate your presence," a polite fan calls out).

Meanwhile, Eyes Are Open and Technicolor come with the kind of energy we came to expect from We Are The In Crowd, helped in no small part by the presence of two of its other members, bassist Mike Ferri and guitarist Cameron Hurley, in the touring line-up. The band foregoes walking offstage only to come back for an encore, wasting no time in playing three cuts of "vintage WATIC". The first, Come Back Home, with its gentle strum and gentler melodies, seems selected to ease the transition down memory lane, while The Best Thing (That Never Happened) and Rumor Mill end the evening on big sing-alongs.

Whatever is actually going on with We Are The In Crowd, based on tonight's performance, even if they're done for good, so long as this charismatic star has a vehicle for wearing her heart on her sleeve, and her talent everywhere else, everything will be just fine with the world.

REVIEWS

RATINGS
KKKKK = CLASSIC
KKKK = EXCELLENT
KKK = GOOD
KK = AVERAGE
K = POOR

NOTHING BUT THIEVES

BROKEN MACHINE *(SONY MUSIC)*

KKKK

RISING ESSEX BOYS HONE THE HISTRIONICS ON SUPERIOR SECOND ALBUM

TIME CAN do both delightful and disconcerting things, but one thing it never fails to deliver is a sense of perspective. It's a useful commodity when reevaluating Nothing But Thieves' self-titled debut. For all that 2015 offering's qualities, plaudits, and subsequent support slots with Muse, it was an album replete with youthful flaws – atmosphere over songs; dynamics over direction. For rock hopefuls, it only sporadically rocked, something you hoped would be remedied next time around. It bears repeating because although the Southend-on-Sea boys are undoubtedly destined for big things; prematurely bestowing greatness upon them would skew their future endeavours.

It would appear Nothing But Thieves agree, because Broken Machine successfully addresses the criticisms levelled at its predecessor with an album (and identity) forged by the fires of an exhaustive few years on the road. Opener I Was Just A Kid, the unlikely musical intersection between Queens Of The Stone Age and Jeff Buckley, leads the charge, and is – BOLD CLAIM KLAXON – superior to anything they've done before. And it's not even the best tune here. That accolade goes to recent single I'm Not Made By Design, a labyrinth of moody magnificence that deals with the topic of atheism, and which focuses the five-piece's ambient leanings into something more than the sonic mood boards of yore, with Conor Mason's extraordinary voice heading into dynamic rock mode.

This new territory has, however, resulted in one divisive offering. Given how impressively Conor applies himself on rampant single Amsterdam and the warbling Hell, Yeah, Live Like Animals is something of an anomaly. On an album that's otherwise musically majestic and lyrically cryptic (the title-track, for example, alludes to mental health issues) its hip hop-influenced staccato delivery and page-one social commentary ('*We put our lives all up for sale / We get our truth from the Daily Mail*') can't help but jar. Despite its flaws, it's not generic, which is more than you can say for Particle, the louche groove and falsetto chorus of which make it sound like an old Muse deep cut.

On the whole, however, Broken Machine is an album that revels in its own ambition rather than being thwarted by it, largely because it's being channelled into worthier material. It's more sure-footed, more nuanced. Most importantly, it sounds like the work of a cohesive *band* rather than a group of musicians hitched to a vocal supernova. Far from broken, Nothing But Thieves are operating more powerfully than ever.

DOWNLOAD: I'm Not Made By Design.
FOR FANS OF: Royal Blood, Muse.
JAMES HICKIE

"WE WANTED TO SOUND LIVE, ELECTRIC, AND HEAVIER…'"

CONOR MASON

TRACK BY TRACK

WOLF ALICE

VISIONS OF A LIFE *(DIRTY HIT)*

KKKK

ALT.ROCK SUPERSTARS-IN-WAITING COME BACK BOLDER ON BRILLIANTLY SPELLBINDING SECOND ALBUM

1 HEAVENWARD
The eclectic sounds of Wolf Alice's debut made them stars, but this sequel finds them doing everything bigger and better. Case in point: this opener delves into shoegazey sonics more convincingly than anything they've done before.

2 YUK FOO
The bovver-booted rush of this sweary single is the toughest sounding thing Wolf Alice have committed to tape by a country mile. We like.

3 BEAUTIFULLY UNCONVENTIONAL
Switching tack again, this lilting pop tune finds the band at their most obviously chart-bothering. Character studies rarely sound this summery.

4 DON'T DELETE THE KISSES
Ellie Rowsell drops some quasi-raps on a glossy track that rivals The xx for sleek style. When they end up headlining Glastonbury, this'll be a highlight.

5 PLANET HUNTER
The title sounds like something out of Guardians Of The Galaxy, but this gothy tune would be more at home in a graveyard than in space.

6 SKY MUSINGS
Ellie turns her baseball cap to the side for more rap-informed vocalising, before someone hits the big button marked "ethereal".

7 FORMIDABLE COOL
Have Wolf Alice got the funk? Yes they have, and it is indeed formidably cool.

8 SPACE & TIME
If this versatile band can be said to have a signature sound, it's probably the grungy indie of this stormer.

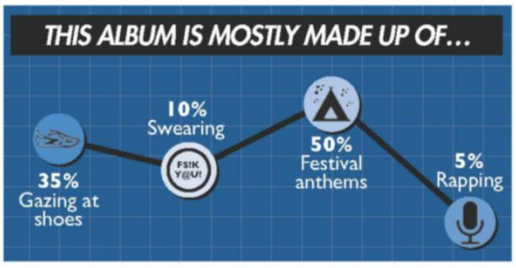
9 SADBOY
'You act like you're already dead,' sings Ellie, which does sound pretty sad.

10 ST. PURPLE & GREEN
The album's deepest-sounding cut balances low-slung riffs with more of that crystalline shimmer. Nice.

11 AFTER THE ZERO HOUR
Acoustic guitars call back to the band's folky origins on a tune which sounds like an understated Florence & The Machine.

12 VISIONS OF A LIFE
This eight-minute monster ends the album on its boldest note, sounding like stoner rock as reimagined by an indie band. It encapsulates the giant steps Wolf Alice have taken on an album which leaves its predecessor firmly in the dust.

THIS ALBUM IS MOSTLY MADE UP OF…



WORDS: OLLY THOMAS

THE INSIDER CONOR MASON (VOCALS)

THIS FEELS LIKE MUCH MORE OF A ROCK RECORD THAN YOUR DEBUT. WAS THAT A CONSCIOUS DECISION?
"It came from being on the road for about three years straight. When we came to write and record this album, it was all about, 'Guys, let's get this sounding live, electric and heavier.' The first record was us experimenting and, if I'm honest, not really knowing ourselves as a band. We started when we were 18, and recorded when we were 21."

WHAT IS THE CENTRAL CONCEPT OF BROKEN MACHINE, THEN?
"When we wrote the song Broken Machine, it was probably one of the first three that we wrote for the album. After we finished it, we knew it was the direction that we wanted to go in. Broken Machine is a metaphor for systems that seem perfect on the surface – like love, politics and mental health – but underneath there are flaws and cracks."

LIVE LIKE ANIMALS IS MORE DIRECT, LYRICALLY, THAN THE REST OF THE ALBUM. WAS THAT INTENTIONAL?
"That's completely on the nose. If you're a band in 2017, you can't not write about the stuff we've all gone through, so there are references to Trump, Theresa May, Brexit and living standards, so that song was definitely something we wanted to make."

KKKKK = CLASSIC KKKK = EXCELLENT KKK = GOOD KK = AVERAGE K = POOR

MOTÖRHEAD

UNDER CÖVER *(MOTÖRHEAD MUSIC)*

KKKK

RAUCÖUS CÖVERS CÖMPILATIÖN PRÖVING RÖCK CANNÖT BE KILLED – NÖT EVEN BY DEATH

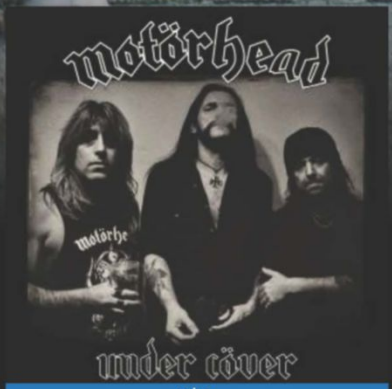
NOTHING MOTÖRHEAD did is likely to be forgotten – and that's partly because they never compromised, and never sounded like anything other than their rugged, leathery selves. The iconic trio may not have penned the songs on Under Cöver (with the exception of Hellraiser, co-written with and for Ozzy Osbourne), but Lemmy's boot stamp is all over them. Despite being recorded at various times between 1992 and 2015 the 11 tracks here gel together like any other Motörhead album. They don't sound like the originals, but there's certainly no element of mockery or comedy – Lemmy was tipping his cowboy hat to the artists he respected. Some of the tracks first appeared on tribute albums, such as their steely-eyed take on Twisted Sister's Shoot 'Em Down. Their playful delivery of Rainbow classic Starstruck features Saxon singer Biff Byford and is culled from 2014's This Is Your Life, dedicated to the late Ronnie James Dio who sang the original.

Versions of Judas Priest's Breaking The Law and the Sex Pistol's God Save The Queen ram home another of Motörhead's strengths – dissolving barriers between metal and punk. Instead of sounding poles apart, they're united into one death-or-glory fireball. There's no better example of that metal-meets-punk explosion than Whiplash, the blistering Metallica cover that won them a GRAMMY in 2005.

The sole exception is also the most recent. Lemmy sings David Bowie staple Heroes in relatively subdued tones, his respect for the original quite clear. Listening to it isn't easy, knowing that only months after it was recorded both the Motörhead frontman and Bowie were taken from us, just weeks apart. The song moots the idea that we can all be heroes – and maybe we can – but its presence here reminds us that even the greatest among us are only passing through.

Lemmy embraced rock'n'roll to his last breath. Motörhead gave and sought the genuine, and on finding it, they saluted it. That's what they do here – as we now salute them.

DOWNLOAD: Whiplash, Heroes.
FOR FANS OF: Ramones, Guns N' Roses.
STEVE BEEBEE



THE INSIDER

PHIL CAMPBELL (GUITAR)

ARE YOU HAPPY WITH HOW THE ALBUM HOLDS TOGETHER AS A SET OF SONGS?
"I think it worked out really well. We didn't do that many covers, but I'm pleased with the ones we chose. As for releasing an album, we didn't want to do anything straight away. We wanted to wait and be respectful. There might be a couple of other ditties in the vault somewhere, but I think this is it, really."

HEROES IS A GREAT TRIBUTE, BUT IT MUST BE TOUGH TO LISTEN TO?
"It is, and the video is particularly moving. The director, Pep Bonet, travelled with us for a while and he did such a great job. Our manager hasn't even managed to watch it yet – he's had to stop it twice. It's a timeless song, though, and I've played it a few times with my own band, The Bastard Sons, now."

ALTER BRIDGE

LIVE AT THE O2 ARENA *(NAPALM)*

KKK

AMERICAN ROCKERS RELEASE BLOCKBUSTING, TRIPLE-CD LIVE SET

■ MANY BANDS have gigs for which they become famous. For Guns N' Roses, this happening took place at the London Marquee Club in 1987. For Green Day it was a brace of shows at the Milton Keynes Bowl in 2005. In the case of Alter Bridge, the concert with which they hope to be most closely associated is their appearance last autumn in a by no means full but still jumping O2 Arena in London. There may be a certain amount of ego-stroking going on here – a band who plays big arena is by definition a big band – but this is handily offset both by the precision and overall class of Alter Bridge's sound, not to mention a sense of irrepressible joy at finding themselves on this largest of stages. The results are infectious. And while live albums are often unreliable narrators when it comes to capturing a good performance and a good night, this one is better than most.

DOWNLOAD: Blackbird.
FOR FANS OF: Soundgarden, Volbeat.
IAN WINWOOD

LIONIZE

NUCLEAR SOUL *(THE END)*

KKKK

MARYLAND'S FUNKIEST GET THE POST-APOCALYPSE BLUES ON SIXTH ALBUM

■ "MAY YOU live in interesting times," goes the old Chinese curse, meaning to live in an era of social turbulence. For Lionize, our interesting times have resulted in some supremely inventive space-rock. When the stardust burning riffola of Darkest Timeline somehow sidesteps into funkin' roadhouse sass it's like finding a squid in your cereal. Elsewhere, Fire In Athena builds from an acoustic lament into a soulful rager powered by Nate Bergman's mighty holler. And while '*clones, drones and automobiles*' might sound like a recipe for a Steve Martin sequel, on March Of The Clones it spells doomsday. If the world is going to Hell in a handbasket, Nuclear Soul makes a hell of a soulful soundtrack.

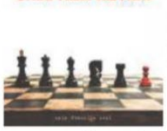
DOWNLOAD: Fire In Athena.
FOR FANS OF: Rival Sons, Clutch.
JAMES MACKINNON

STRAY FROM THE PATH

ONLY DEATH IS REAL *(SUMERIAN)*

KKKK

RAP-METAL FIREBRANDS TAKE ON MORE BAD BASTARDS ON KILLER SIXTH ALBUM



■ WHEN STRAY From The Path released Only Death Is Real's lead single, Goodnight Alt-Right, a couple of months back, they received a pretty intense response from those the song vilifies. The great news is: those people won't be too keen on the rest of the album, either. Only Death Is Real is 10 songs of pure scorn being poured upon Donald Trump, greedy capitalism, injustice, and other bad shits, performed with such vigour and conviction that you can't help but get fired up along with it. Vocalist Drew York is on incendiary form, delivering the best rapped vocal in rock music in forever, while brilliant guest spots toward the end of the record from Every Time I Die's Keith Buckley, Bryan Garris of Knocked Loose, and Jedi Mind Tricks' Vinnie Paz keep things fresh. We all knew what to expect lyrically, but the delivery of it all and the sheer quality of the songwriting behind those words is stunning.

DOWNLOAD: Goodnight Alt-Right, Strange Fiction (feat. Keith Buckley).
FOR FANS OF: Rage Against The Machine, Body Count.
RYAN DE FREITAS

ON THE STEREO

1 MARMOZETS – PLAY
Holy comeback, Batman! We've finally got a new song from Marmozets! And, duh, it's awesome.

2 WEEZER – MEXICAN FENDER
Surprise! The new Weezer album is a death metal concept record. ONLY JOKIN'! It sounds like Weezer.

3 PROPHETS OF RAGE – RADICAL EYES
Angry at the state of stuff? Of course you are. And so are Prophets Of Rage, on this fiery protest tune. Ooh, it's angry.

4 ANGELS & AIRWAVES – THE ADVENTURE
Yeah, you heard this on AVA's debut album. But it wasn't acoustic then, was it? It is now. And it's great, so it is.

5 QUICKSAND – ILLUMINANT
It's taken sweet post-hardcore heroes Quicksand 22 years to do this. Time well spent.

CANNABIS CORPSE

LEFT HAND PASS *(SEASON OF MIST)*

KKK

ANOTHER DOSE OF BLUNT FORCE TRAUMA AS VIRGINIA'S HAZIEST METALLERS RETURN

■ SENDING UP your heroes with stoned puns on classic death metal? For weed-obsessed deathsters Cannabis Corpse, the idea seems so right it's bong. Nodding to other legendary outfits like Bolt Thrower (The 420th Crusade), Monstrosity (In Dank Purity) and – maxing-out the stupidity, here – Nile (Papyrus Containing The Spell To Protect Its Possessor Against Attacks From He Who Is In The Bong Water), album four is chock-full of all the conceptual haziness we've come to expect. There's nothing weedy about their sound, mind. Loaded with more blastbeats and Cookie Monster growls than a drive-by on Sesame Street, it's sure to raise plenty of stoner-boners. The uninitiated, though, will maintain they're still just taking the spliff.

DOWNLOAD: In Dank Purity.
FOR FANS OF: Entombed, Morbid Angel.
SAM LAW

HUNDRED SUNS

THE PRESTALIIS *(NEW DAMAGE)*

KKKK

ACHING, SURGING, THUNDEROUS POST-HARDCORE FROM FAMILIAR FACES

■ TAKE FORMER members of ETID and Dead And Divine, chuck in Norma Jean vocalist Cory Brandan and you have Hundred Suns. Bringing to mind Thrice and White Pony-era Deftones, it's not hard to throw the words 'beautiful', 'atmospheric' and 'towering' at The Prestaliis. Whether they're making the hairs on your arms prickle or trying to destroy the world with titanic wrath the trio refuse to allow attention to wander. The throbbing Last Apology, agitated Fractional and the two versions of The Prestaliis that bookend the album are unassailable, desperation palpably oozing from every note, beat, and breath from Cory's lungs, and if you remain unmoved by this you may well have misplaced your soul.

DOWNLOAD: The Prestaliis II.
FOR FANS OF: Norma Jean, Thrice.
DAN SLESSOR

HERE'S A sight you don't see everyday: an anxious Corey Taylor. "I'm nervous as *shit*," the 'Knot frontman admits, fizzing with excitable energy.

The reason? Well, somehow, in a career that has seen the metal titans break through the dives of Iowa to the top of the bill at Donington Park, Slipknot have *never* played in Mexico City. Until now.

What's more, the band's first time performing here – as part of their huge Knotfest spectacle – is being filmed for a new documentary, **DAY OF THE GUSANO (KKKK)**.

For one night only, on September 6, this new Shawn 'Clown' Crahan-directed maggot movie is hitting over 1,000 cinemas globally, documenting Slipknot at their most exposed: candidly exploring Mexico and opening up in exclusive interviews. Without giving away too much – *hi, spoiler police!* – the highlights are the meet-and-greets, painting this most fearsome of bands in a truly touching light.

And then there's the live set. Sure, it's a show we've seen multiple times – the creepy carnival-esque backdrop, Corey's crap Gray Chapter-era mask – but the set list is *fucking ace*. The rarely-aired Eeyore and Prosthetics are a real treat, while the pounding force of Psychosocial is filmed with brilliant effectiveness – giving viewers a bird's eye view of the 10,000-strong audience, and the sheer chaos that only Slipknot can enforce.

Ultimately, Day Of The Gusano serves as a reminder that Slipknot are the whole package: a remarkable group of artists, with a fuzzy beating heart behind their tough exterior. Though there will be a DVD in due course (featuring *only* the live performance), this is undoubtedly a movie best witnessed on the big screen.

Don't miss it.

WORDS: EMILY CARTER

K!LOBBER

MU$T HAV£S

ALL THE BEST GEAR FROM THE FOUR CORNERS OF PLANET ROCK AND BEYOND!

Hey, it's James McMahon doing the Klobber page this week, and I just want to say this ADTR baseball shirt is my second favourite red and white garment (Doncaster Rovers play in red and white).
£15 Eu.adtrstore.com

We can't imagine Social D mainman Mike Ness ever wearing a grey T-shirt without him staining it with blood and beers.
£14.99 Emp.co.uk

Imagine if your palms actually had eyes on them. It would make volleyball extremely impractical.
£15 Basement-uk.myshopify.com

If Brendon Urie committed a crime – being illegally handsome, for example – then his mug shot would look like this.
£14.99 Grindstore.com

Don't go to space with these boots alone. Without a suit, your head will explode and make a right mess.
$35.92 (£27.83) Hottopic.com

Our motto for living, on a T-shirt *goes back to digging up graves*.
$23.99 (£18.59) Creepycompany.com

Wanna look stylish without being impaled with actual arrows? Step right up…
£22.99 Impericon.com

At least two members of the K! office are obsessed with horror icon Vincent Price. We've agreed to have one arm of this ace sweatshirt each.
$41.99 (£32.54) Creepycompany.com

All your favourite emo crybabies love Morrissey. Shame this isn't long-sleeved to wipe your soppy eyes with…
£25 Uk.mporium.org

Don't wear this Little Mermaid hairslide 'under da sea'. It'll mess your hair right up.
£7.99 Emp.co.uk

It's amazing how many people get uppity about Sex Pistols-branded merch. They were always about making cash from chaos. Put that in your coffee and drink it.
£6.99 Emp.co.uk

Wanna look like Mike Kerr from Royal Blood on the cover of K! the other week, without K! Art Editor Steve Beech having to work his Photoshop magic?
$5.45 (£4.22) Hottopic.com

Look, I (James) leave K! in a week, so I'm just filling this page with stuff I like, rather than the usual Falling In Reverse T-shirts.
$78.99 (£61.62) Amazon.com

See? Just stuff I (James) like. If anyone is thinking of a leaving gift, I've made that shit really, really easy for you.
£19.50 Notonthehighstreet.com

Okay, I (James) might be pushing my luck now. But I would wheely, wheely like a go-kart to ride into the sunset on…
£1,399 Funbikes.co.uk

Run lovely horse, run. Weave and swerve the bolts of lightening on your journey to the west coast.
£14.99 Grindstore.com

These long Slipknot shorts are pretty nifty, aren't they? We need them. Sorry, that should be: we *kneed* them.
£24.99 Emp.co.uk

I (James) recently went to LA to write the Fall Out Boy feature in this issue. I wish I'd picked up this serial killer board game. Don't be me.
Price TBC Museumofdeath.net

BRAND NEW THREADS

THE EMO TITANS ARE BACK. AND YOU'LL WANT TO LOOK YOUR BEST FOR THEM

If you like Brand New, gimme five. On the side. Up above. Down below. Sorry, you're tooooooooooooooo slow.
£14.99
Impericon.com

Look stylish, *and* always be in a position to cheat at pub quizzes, if you're ever asked the question, 'Where do emo titans Brand New hail from?'
£34.99
Impericon.com

You'll be too cool for skull with this Virgin Mary print. We just changed the word school for skull, 'cause they sound sort of similar. God, we hate ourselves.
£14.99
Impericon.com

The only thing more elusive than Brand New is Bigfoot. Can't wait for Bigfoot's new album. Just a load of grunting and twigs being bashed on trees.
£14.99
Impericon.com

You can wear this fingerprint design and keep rubbing it on high-level security tech until you eventually release the door to a secret laboratory.
£34.99
Impericon.com

We don't know what this T-shirt is called, but for the sake of this Klobber sidebar, we're calling it 'Bert and Ernie: the methamphetamine years'.
£14.99
Impericon.com

AMERICAN FOOTBALL

NO, THIS IS NOT US PREVIEWING A HAND-EGG GAME. IT'S THE RETURNING EMOS, WHO WILL DEFINITELY MAKE YOU CRY…

YOU'VE BEEN OVER FOR ODD SHOWS HERE AND THERE, BUT THIS IS YOUR FIRST PROPER UK TOUR FOR A WHILE. HAVE YOU BEEN EAGER TO GET BACK?

MIKE KINSELLA (*VOCALS/GUITAR*): "Yeah, we've only really come over for maybe a couple of days at a time, and it's been a long time since we've *really* seen you guys. Really, we want to see some new faces (*laughs*)! We come over and play London every time, so this time we're skipping London and getting out to some other cities that we haven't been to for a while or even at all."

WHAT ARE FANS TURNING UP TO THESE SHOWS GOING TO SEE?

"We put out a new album just so we could keep doing this and not play the same 12 songs over and again. So, there'll be a bunch of the old stuff mixed in with a bunch of the newer stuff. We haven't thought of a set yet, and sometimes we'll play the new stuff first and then get to the old, sometimes we mix them together. Basically, it'll be us trying to set a mood. Sometimes we succeed, sometimes we don't, it kind of depends on how drunk I get!"

AND DO YOU HAVE OPENING ACTS LOCKED DOWN?

"Yes, we just locked down *myself playing solo* as the opening act (*laughs*)! I'm really excited about that. I mean, I'm already there and I get the chance to sit down and play some of my other songs, and it all just works out real easy!"

WOW, SOMEONE IS EAGER! HAVE YOU DONE THE DOUBLE DUTY QUITE OFTEN, THEN?

"I haven't done it with American Football, no, but I've done it with different bands where I played a different role. I'm not sure, but I think I was the one to suggest it, and I took it to everybody and asked if they thought it was a good idea and they said, 'Yeah, go for it, it'll work!' Sometimes I'll play American Football songs when I'm doing my solo stuff, but maybe not right before we then play them, too!"

YOU STARTED OUT WAY BACK IN THE '90S – WHAT HAS CHANGED ABOUT TOURING WITH THE BAND SINCE BACK THEN?

"Oh, it's night and day. American Football didn't tour too much, but all the bands I was in back then didn't have booking agents or managers, and we were so young we usually didn't play clubs, we played DIY spaces. There were no contracts, and there was also not really a crowd there, and you were very much out there alone. You'd go on tour for a month and you were really isolated – you felt like a gang. The only people you talked to were the guys in your band, unless you stopped and maybe used a payphone to call home every once in a while. It's really different now – all the shows are booked and locked down in advance, there's money involved, you've got other people around you doing their jobs and trying to do them well, it's definitely easier."

> ***"SOMETIMES ON TOUR I'LL BREAK DOWN AND CRY A BIT"***
> **MIKE KINSELLA**

SOUNDS GOOD! SO, ARE YOU MORE OR LESS PRONE TO TOURING INJURIES THESE DAYS?

"Definitely more so now. Back in the day, you'd jump into the mosh and hurl yourself around and not care so much about the aches and pains come morning, but now, after three days of sitting uncomfortably in a van I just can't wait to get home (*laughs*)! You feel the injuries a lot more."

WHAT'S THE MOST BORED YOU'VE EVER BEEN DURING DOWNTIME ON TOUR?

"I'll *cry* sometimes. I kind of lose my mind after sitting in the van eight

WORDS: DAN SLESSOR PHOTO: RHYS HABERFIELD

hours of the day and then sitting around a venue. There's *so much* downtime that it's hard to not just sit in a bar and drink or self-destruct. So, in the attempt of trying not to self-destruct you have to keep yourself focused. I guess I drink beers a lot, and sometimes I'll just break down and cry a little bit and get that out of my system, and by the time that's done it's time for soundcheck, which at least gives you something to do."

FINALLY, IS THERE ANY NEW MUSIC ON THE HORIZON?

"We're passing files back and forth… somebody will do something and then the other guys will take it in the direction they hear in it, so we've started the process, but it won't really come together until we're in a rehearsal room with time to focus."

DATES: Brighton Concorde 2 September 1, Manchester Albert Hall 2, Edinburgh Summerhall 3, Dublin Button Factory 4. Support: Owen.

YOUR WEEK!

KERRANG! DAY AUGUST 30

BRISTOL Loathe, Harbinger (Exchange)
LEEDS Tricot (Headrow House)
LIVERPOOL CJ Ramone (Magnet)
LONDON Japandroids, Bad Breeding, YOWL (Secret, Dalston)
NEWCASTLE Suffocation (Riverside)

THURSDAY AUGUST 31

LONDON Exist Immortal, Decrypted (Crowndale, Camden)
LONDON Suffocation, Hammercult, Unfathomable Ruination, Lunatic Hooker (Underworld, Camden)
SUNDERLAND Muncie Girls (Think Tank?)

FRIDAY SEPTEMBER 01

BRIGHTON American Football, Owen (Concorde 2)
BRIGHTON The Physics House Band, Adam Betts (Sticky Mikes Frog Bar)
BRISTOL Ruts DC (Bierkeller)
CARDIFF Cock Sparrer, The Barstool Preachers, Foreign Legion (Globe)
LEICESTER Muncie Girls (Cookie)
LONDON Martyr Defiled, Depravity (Boston Music Room, Tufnell Park)
LONDON The Sisters Of Mercy, Therapy? (Roundhouse, Camden)
PLYMOUTH Loathe, Harbinger, Drifted, As Flames Rise (Underground)
SOUTHAMPTON Tricot (Joiners)

SATURDAY SEPTEMBER 02

ABERDEEN CJ Ramone, Isotopes (Assembly)
BIRMINGHAM Muncie Girls (Castle & Falcon)
BOURNEMOUTH Loathe, Harbinger (Anvil)
BRIGHTON Cock Sparrer, The Bar Stool Preachers (Concorde 2)
GLASGOW From Sorrow To Serenity, Perpetua, Deadly Inscription, The Weight Of Atlas, Cast Under The Lake, Vespers (Broadcast)
LONDON The Sisters Of Mercy, Therapy? (Roundhouse, Camden)
MANCHESTER American Football, Owen (Albert Hall)
NOTTINGHAM The Treatment, Hacktivist, Napoleon, Wearing Scars, Skarlett Riot, Room 94, Our Hollow Our Home, Holding Absence, Anti Clone, Carcer City, Witch Tripper, Gallery 47, As December Falls, Borders, Anavae, Casey Lowry and more! (Macmillan Fest @ various venues)

SUNDAY SEPTEMBER 03

BASINGSTOKE Loathe, Harbinger, Diabolus, Revealer (Sanctuary)
EDINBURGH American Football, Owen (Summerhall)

MONDAY SEPTEMBER 04

HUDDERSFIELD CJ Ramone, Isotopes (Parish)
LONDON Loathe, Harbinger (Black Heart, Camden)

TUESDAY SEPTEMBER 05

BEXHILL Band Of Horses (De La Warr)
BRIGHTON Brawlers, The Family, WACO (Green Door Store)
GLASGOW Fangclub (Stereo)

CAN'T GET TO A GIG?

THEN HERE'S SOME OTHER STUFF TO KEEP YOUR EYES/EARS BUSY

FIGHTKLUB! YOU ME AT SIX VS. ALL TIME LOW

K! TV – AUGUST 30, 6PM

Time for another FightKlub! This time it's a punch-up between You Me At Six and All Time Low. We say punch-up, but we think Alex Gaskarth and Josh Franceschi will just have a thumb war…

WATCH CODE ORANGE PLAY WWE WRESTLER ALEISTER BLACK'S ENTRANCE MUSIC

YOUTUBE.COM

NXT Takeovers are the bomb. Do people still say things are the bomb? Probably not. WWE's developmental league is the coolest, and, like a polar bear eating a slush puppy, the only thing that could be cooler is Code Orange playing Aleister Black's awesome entrance music.

TOTAL PARTY! ALL KILLER KARAOKE: TOP 50

K! TV – SEPTEMBER 2, 7PM

The good thing with karaoke is that you can become a rockstar, no matter how awful you sound. If you want your neighbours to think they live next door to Axl Rose, Dave Grohl or Billie Joe Armstrong, then we encourage you to sing loud!

RIDER OF THE WEEK

ARTIST: Employed To Serve

A venue dog would be great, but it would be *even* greater if they got it to crowd-surf…

1 x football
1 x double bed
Shower
Hot food
Coffee
Beer – a good chemistry beer
1 x dog for the venue
Table football
Good pre-show music – like Slipknot

MY FIRST GIG

WHO: ENTER SHIKARI, CENTRAL STATION, WREXHAM, 2006

ROU REYNOLDS AND CO. WERE IN TOWN, SO THE NECK DEEP FRONTMAN HAD TO GET HIS MOSH ON…

BEN BARLOW, NECK DEEP

"Okay, so when I was eight years old my sister took me and my brother to see Busted. When I got a bit older I started to go to an under-18s rock night that had a few local bands, who weren't that great, but what I consider my first real gig was watching Enter Shikari when I was about 13.

"I remember I'd been wanting to go to proper gigs for a long time with my brother, but I wasn't allowed to go on my own. It was back in [Shikari's] Nike shorts and headband stage and it was amazing. It was just pure energy, I remember Rou [Reynolds, vocals] climbing up the metal post things in the venue and swinging off all the bars and the rafters.

"There were people crowd-surfing, people moshing. It was wild and I'd never seen anything like it in my life. It was my first experience of a small, intimate rock show where people were losing their minds. It was a sold-out show, and that was rare for Wrexham as well.

"I already knew I wanted to be in a band, so it wasn't pivotal in that respect, but it was my first exposure to that sort of energy and atmosphere – it probably made me want to do it even more."

WORDS: PAUL TRAVERS **PHOTO:** GETTY

MY VENUE

UNDERGROUND
PLYMOUTH
15 MUTLEY PLAIN, PLYMOUTH, PL4 6JG
BENJAMIN TURNER, MANAGER

HEY! COULD YOU TELL US A BRIEF HISTORY OF THE UNDERGROUND?
"After the closure of Jack Cham's and White Rabbit in the city –which we ran or worked at – we felt we had to keep things moving or we'd lose the great scene we had all built up over years. Underground had been closed down for several years, so we approached the owner. It had never been a live venue – more a kind of function room, I suppose, hosting birthday parties and the like. From that point we bought black paint, shifted our PA in and got going. It's been open three years now and just building all the time."

AND WHAT'S THE MUSIC SCENE IN PLYMOUTH LIKE THESE DAYS?
"It's good from what I see. We have shows on average four days a week. Of course, like everywhere, turnouts can be up and down. The punk rock and metal scene do really well here, but we seem to be getting a lot more indie bands coming through."

HOW IMPORTANT IS THE VENUE IN FACILITATING THAT?
"As one of only two mid-sized venues in the city – The Junction being the other, which is our sister venue – Underground is pretty involved in the scene. We try to run the place with a really DIY attitude. All of us involved put a huge amount of effort into what goes on at the club and we like to keep the place having quite a community feel. I personally feel that you get back what you put in."

WHAT HAVE BEEN THE BEST ROCK AND METAL SHOWS TO HAPPEN THERE?
"Okay, this list could get slightly endless but here are some of the highlights: Every Time I Die, Heart Of A Coward, Subhumans, Culture Shock, Astroid Boys – all four times they've played – Tim Barry, Expire, Inner Terrestrials, MDC, Billy Bragg and OHHMS."

DO YOU FACE MANY CHALLENGES IN THE CURRENT ECONOMIC CLIMATE?
"The same as most independent venues do at the minute. It's expensive to run a club, which I think is something that everyone who does this experiences. Our other main challenge is geographical. Plymouth is right at the bottom of the country, so a lot of tours miss out the far South West. But we just try to make the shows we put on worth the travel and hope word gets out that it really is worth the drive."

FINALLY, WHAT PLANS ARE IN PLACE FOR THE FUTURE?
"Just to keep pushing forward. We try and improve the sound equipment whenever money allows. We are trying to find space somewhere to build a proper backstage area – that's one of our only problems, and we'd like to thank all the bands that have never complained about using a beer cellar. Cheers, guys!"

PHOTOS: GARETH ROBERTS, JONAH RICH POSTER ARTWORK: LAUREN ROTHERY

BOOKING NOW

AIRBOURNE
O2 Academy Bristol November 11, O2 Academy Glasgow 13, Manchester Academy 14, London Roundhouse Camden 15, Norwich UEA 18, O2 Academy Oxford 19, O2 Academy Sheffield 20, Nottingham Rock City 22.

ALTER BRIDGE
London Royal Albert Hall October 2 – 3, Edinburgh Usher Hall October 5, Dublin Olympia 7, Belfast Ulster Hall 8.

AMERICAN FOOTBALL
Brighton Concorde 2 September 1, Manchester Albert Hall 2, Edinburgh Summerhall 3, Dublin Button Factory 4.

ANDREW W.K.
Portsmouth Wedgewood Rooms November 9, London O2 Forum Kentish Town 10, Cardiff Great Hall 11, Norwich Waterfront 12, O2 Ritz Manchester 13, Glasgow Garage 14, O2 Academy2 Birmingham 15.

AND SO I WATCH YOU FROM AFAR
London Camden KOKO November 23, Manchester Academy II 24, Glasgow Oran Mor 25, Bristol Thekla 26.

ARCANE ROOTS
London King's Cross Scala October 5, Wolverhampton Slade Rooms 6, Manchester Academy III 7, Glasgow King Tut's 8, Belfast Empire Music Hall 9, Dublin Whelan's 11, Liverpool Arts Club 13, Brighton Haunt 14, Bristol Fleece 15.

ARCH ENEMY
O2 ABC Glasgow February 9, 2018, Nottingham Rock City 10, London Camden KOKO 11, O2 Ritz Manchester 13, O2 Academy Bristol 14. Support: Wintersun, Tribulation.

BRAND NEW
London O2 Academy Brixton November 18, O2 Academy Glasgow 19.

BURY TOMORROW
Dover Booking Hall October 19, Southend Chinnerys 20, Brighton Concorde2 21, Norwich Waterfront Studio 22, Peterborough Met Lounge 24, Doncaster Vintage Bar 25, York Fibbers 26, Middlesbrough Empire 27, Aberdeen Tunnels 28, Edinburgh Mash House 29, Carlisle Brickyard 31, Huddersfield Parish November 1, O2 Academy2 Liverpool 2, Stoke Sugarmill 3, Milton Keynes Craufurd Arms 4, Worcester Marrs Bar 5, O2 Academy2 Oxford 7, Bridgend Hobos 9, Exeter Phoenix 10, Plymouth Underground 11, Bournemouth Anvil 12 (two shows).

COUNTERPARTS
Brighton Patterns November 11, Cardiff Clwb Ifor Bach 12, Doncaster Vintage Bar 13, Nottingham Rescue Rooms 14, Glasgow G2 15, Manchester Rebellion 16, Newcastle Think Tank? 17, London Dome Tufnell Park 18, Southampton Joiners 19. Support: Polar, Napoleon.

CREEPER
O2 ABC Glasgow December 3, O2 Institute Birmingham 4, Bristol Trinity 5, London O2 Shepherd's Bush Empire 7, Manchester Albert Hall 9, O2 Guildhall Southampton 10. Support: Can't Swim, Microwave, Nervus.

DAMNATION FESTIVAL
Line-up: Dying Fetus, Warning, Nordic Giants, Gatecreeper. Leeds University Union November 4.

THE DAMNED
O2 Academy Newcastle January 26, 2018, Dundee Caird Hall 27, O2 Academy Glasgow 28, O2 Academy Leeds 30, Manchester Academy 31, O2 Academy Birmingham February 1, O2 Academy Leicester 3, Nottingham Rock City 4, Folkestone Leas Cliff Hall 6, Southend Cliffs Pavilion 7, Cardiff Great Hall 9, O2 Academy Bristol 10, O2 Academy Bournemouth 11, O2 Guildhall Southampton 13, Bexhill De La Warr Pavilion 14, London O2 Forum Kentish Town 17.

THE DARKNESS
O2 Guildhall Southampton November 23, Manchester Academy 24, Blackburn King George's Hall 25, O2 Academy Leeds 27, O2 Academy Newcastle 28, O2 Academy Glasgow 29, Stoke Victoria Hall December 1, Nottingham Rock City 2, Norwich UEA 3, Guildford G Live 5, Margate Winter Gardens 6, Southend Cliffs Pavilion 7, O2 Academy Birmingham 9, London Eventim Apollo Hammersmith 10, Brighton Dome 11, Cardiff St David's Hall 13, Bristol Colston Hall 14.

DEAF HAVANA
Brighton Concorde 2 November 9, Southampton Engine Rooms 10, Cambridge Junction 12, Bath Komedia 13, Coventry Kasbah 14, Leeds Beckett University 15, Nottingham Rock City 17, O2 Academy Liverpool 18, Aberdeen Garage 20, Edinburgh Queen's Hall 21, Newcastle Northumbria University 22, Cardiff Y Plas 24, Exeter Lemon Grove 25. Support: Black Foxxes, Decade.

DECAPITATED
Norwich Waterfront November 8, Nottingham Rescue Rooms 9, Bristol Thekla 10, O2 Academy2 Birmingham 11, Portsmouth Wedgewood Rooms 12, Stoke Sugarmill 13, Glasgow Classic Grand 14, Leeds Key Club 15, Manchester Academy III 16, London Underworld Camden 17. Support: King Parrot, Venom Prison, Thy Disease.

DIET CIG
Nottingham Rough Trade October 13, Lancaster Library 14, Manchester Soup Kitchen 16, Edinburgh Sneaky Pete's 17, Glasgow Broadcast 18, Leeds Headrow House 19, Cambridge Portland Arms 23, London Moth Club 25, Brighton Hope & Ruin 26.

DON BROCO
London Alexandra Palace November 11. Support: State Champs, Counterfeit.

DRAGONFORCE
Glasgow Garage October 4, Newcastle Riverside 5, York Fibbers 6, Sheffield Corporation 7, Manchester Sound Control 8, O2 Academy2 Birmingham 11, Cardiff Globe 12, London Camden Electric Ballroom 13, Portsmouth Wedgewood Rooms 14, Tunbridge Wells Forum 15.

EMP PERSISTENCE TOUR
Line-up: Hatebreed, Madball, Terror, Power Trip, Broken Teeth, Insanity Alert. London O2 Forum Kentish Town January 28, 2018.

EMPLOYED TO SERVE
Brighton Hope & Ruin November 3, Oxford Wheatsheaf 4, Leeds Temple Of Boom 5, Newcastle Underground 6, Manchester Rebellion 7, Birmingham Flapper 8, Nottingham Bodega 9, Edinburgh Opium 10, London Dome 11.

ENTER SHIKARI
Liverpool Echo Arena November 16, Cardiff Motorpoint Arena 17, Nottingham Motorpoint Arena 18, Newcastle Metro Radio Arena 19, Manchester Victoria Warehouse 21, Brighton Centre 22, Birmingham Barclaycard Arena 24, London Alexandra Palace 25. Support: Lower Than Atlantis, Astroid Boys.

EVERY TIME I DIE
Newcastle Riverside November 11, Aberdeen Tunnels 12, Glasgow Garage 13, Dublin Opium 14, Nottingham Rescue Rooms 15, London Camden KOKO 24, Brighton Concorde II 25, Bristol Bierkeller 26, O2 Institute2 Birmingham 27, Manchester Academy2 28. Support: Comeback Kid (except 11 – 15), Knocked Loose, Higher Power.

FIREBALL FUELLING THE FIRE TOUR 2017
Line-up: Reel Big Fish, Anti-Flag, Mad Caddies, Sweet Little Machine. O2 Ritz Manchester October 11, O2 Academy Bristol 12, O2 Academy Leicester 13, O2 Academy Leeds 15, London O2 Forum Kentish Town 16 – 17, O2 Academy Newcastle 18, O2 Academy Glasgow 19, O2 Academy Liverpool 20, O2 Academy Sheffield 21.

FIVE FINGER DEATH PUNCH
Birmingham Barclaycard Arena December 17, Glasgow SSE Hydro Arena 18, Leeds First Direct Arena 20, London SSE Arena, Wembley 21. Support: In Flames, Of Mice & Men.

FOO FIGHTERS
London O2 Arena September 19.

FOZZY
O2 Academy2 Birmingham October 27, Dublin Tivoli 28, Belfast Limelight II 29, Chester Live Rooms 31, Manchester Waterfront November 1, London O2 Academy Islington 2, Sheffield Corporation 3, Glasgow Garage 4, Newcastle Riverside 5.

FRANK CARTER & THE RATTLESNAKES
O2 Academy Bristol December 1, O2 Institute Birmingham 2, O2 Ritz Manchester 3, O2 ABC Glasgow 5, Nottingham Rock City 6, Norwich UEA 7, London O2 Academy Brixton 8. Support: Basement.

FRANK IERO AND THE PATIENCE
Newcastle University September 20, Liverpool Arts Club 21, Leeds Key Club 22, Manchester Academy III 24, Brighton Concorde2 25, Bristol Fleece 26, London Dome Tufnell Park 27, Cardiff Globe October 8, Norwich Waterfront 9, Edinburgh La Belle Angele 11, Aberdeen Garage 12, Glasgow Garage 13, Sheffield Plug 15, Nottingham Rescue Rooms 16, Colchester Arts Centre 17, Portsmouth Wedgewood Rooms 18, Wolverhampton 19, Aldershot West End Centre 20. Support: Dave Hause, The Homeless Gospel Choir, Paceshifters.

JUST ANNOUNCED

PHOTO: CHRIS CASEY

ALIEN ANT FARM
O2 Academy Bristol February 6, 2018, London O2 Forum Kentish Town 7, O2 Ritz Manchester 8, Norwich Waterfront 10, O2 Academy Leeds 11, Birmingham O2 Institute 12, Dublin Academy 14, Belfast Limelight II 15, Glasgow Garage 16, O2 Academy Newcastle 17, Nottingham Rock City 18. Support: SOiL, Local H.

ARCHITECTS
London Alexandra Palace February 3, 2018. Support: While She Sleeps, Counterparts.

GOOD CHARLOTTE
Supports added: Against The Current, Milk Teeth, nothing, nowhere.

KVELERTAK
Brighton Haunt October 23, Newcastle Think Tank? 25, Sheffield Corporation 27, Nottingham Rescue Rooms 29. Support: Puppy.

PARAMORE
Cardiff Motorpoint Arena January 11, 2018, London O2 Arena 12, Birmingham Genting Arena 14, Manchester Arena 19, Glasgow SSE Hydro 20.

PUPPY
Birmingham Asylum II October 28, London Boston Music Room 30.

ROYAL REPUBLIC
London Camden KOKO December 1.

KERRANG! TOUR 2017

Line-up: The Amity Affliction, Boston Manor, Vukovi, Casey. O2 Institute Birmingham December 5, Leeds Beckett University 6, O2 ABC Glasgow 7, O2 Ritz Manchester 8, Newcastle Uni 9, O2 Academy Dublin 11, Cardiff University Y Plas 12, London O2 Forum Kentish Town 13.

GOOD CHARLOTTE
O2 Guildhall Southampton November 27, Nottingham Rock City 28, Glasgow Barrowlands 30, O2 Academy Birmingham December 1, Manchester Academy 2, London O2 Academy Brixton 3.

HIM
Glasgow Barrowlands December 14, Nottingham Rock City 15, Manchester Academy 16, London Camden Roundhouse 17 – 19.

IN HEARTS WAKE
Norwich Waterfront Studio October 3, Birmingham Asylum 4, Cardiff Clwb Ifor Bach 5, London Underworld Camden 6, Southampton Joiners 7, Leeds Key Club 8, Newcastle Think Tank? 10, Glasgow Attic 11, Manchester Sound Control 12, Nottingham Rescue Rooms 13. Support: Gideon, Silent Screams.

INSANE CLOWN POSSE
O2 Academy Leeds November 13, O2 Academy Newcastle 14, O2 ABC Glasgow 15, O2 Academy Bristol 16, O2 Ritz Manchester 17, O2 Institute Birmingham 18, London O2 Forum Kentish Town 19. Support: Mushroomhead.

KATAKLYSM
London O2 Academy Islington October 10. Support: Graveworm.

LENMANIA
Line-up: Jamie Lenman, Employed To Serve, Palm Reader, Fizzy Blood, Bad Sign, In Dynamics, St Pierre Snake Invasion, Broker, Hannah Lou Clark. London Dome & Boston Music Rooms November 11.

LIFE OF AGONY
Norwich Waterfront September 15, Manchester Gorilla 16, Nottingham Rescue Rooms 18, Newcastle Northumbria Institute 19, Glasgow Garage 20, O2 Institute Birmingham 21, London Electric Ballroom Camden 23.

MACHINE GUN KELLY
O2 Academy Birmingham September 22, London O2 Academy Brixton 23, O2 Academy Leeds 24, O2 Academy Newcastle 26, O2 Academy Glasgow 27, O2 Ritz Manchester 28, Nottingham Rock City 29, O2 Academy Bristol 30.

THE MAINE
Glasgow King Tut's September 10, Leeds Stylus 11, Nottingham Rescue Rooms 12, Bristol Thekla 14, London KOKO Camden 15, Manchester Club Academy 16, O2 Institute2 Birmingham 17, Brighton Haunt 18. Support: Night Riots, The Technicolours.

MARILYN MANSON
O2 Apollo Manchester December 4, O2 Academy Glasgow 5, Wolverhampton Civic Hall 6, Newport Centre 8, London SSE Arena, Wembley 9.

MARMOZETS
Hull Welly Club October 17, Middlesbrough Empire 18, Glasgow Saint Luke's 19, Leeds Brudenell Social Club 21, Manchester Academy3 22, O2 Academy2 Birmingham 23, London Garage 25, Norwich Arts Centre 27, Bristol Fleece 28, Bournemouth Old Fire Station 29, Portsmouth Wedgewood Rooms 30.

MASTODON
Cardiff Great Hall December 2, Wolverhampton Civic Hall 4, Nottingham Rock City 5, Newcastle Northumbria Uni 6, Glasgow Barrowlands 7, Manchester Academy 9, London O2 Academy Brixton 10. Support: Red Fang, Russian Circles.

MAYDAY PARADE
Nottingham Rock City September 18, Leeds Stylus 19, O2 ABC Glasgow 21, Manchester Academy 22, O2 Institute Birmingham 23, O2 Academy Oxford 25, Cambridge Junction 26, Brighton Concorde 2 27, Southampton Engine Rooms 28, O2 Academy Bristol 29, London O2 Forum Kentish Town 30. Support: With Confidence, All Get Out, Waterparks.

THE MENZINGERS
Dublin Whelans January 28, 2018, Belfast Limelight 29, Bristol SWX 31, Glasgow SWG3 February 1, O2 Ritz Manchester 2, London O2 Shepherd's Bush Empire 3.

METALLICA
London O2 Arena October 22 and 24, Glasgow SSE Hydro 26, Manchester Arena 28, Birmingham Genting Arena 30. Support: Kvelertak.

MOTIONLESS IN WHITE
Southampton Engine Rooms January 18, 2018, O2 Academy Bristol 19, Leeds Stylus 20, Glasgow Garage 22, Newcastle Riverside 23, London KOKO Camden 25, O2 Institute Birmingham 26, O2 Ritz Manchester 27, Norwich Waterfront 28.

NAILS
Glasgow Cathouse November 3, London Underworld Camden 5.

NECK DEEP
O2 Academy Newcastle October 7, O2 Academy Glasgow 8, Nottingham Rock City 9, Norwich UEA 11, Cardiff Great Hall 12, London O2 Academy Brixton 13, O2 Apollo Manchester 14. Support: As It Is, Real Friends, Woes.

NEW FOUND GLORY
Cardiff Tramshed September 20, O2 Academy Oxford 21, Norwich UEA 22, London O2 Forum Kentish Town 23, Portsmouth Pyramids 25, O2 ABC Glasgow 27, O2 Academy Newcastle 28, Manchester Academy 29, O2 Academy Birmingham 30, O2 Academy Leeds October 2, Nottingham Rock City 3, O2 Academy Bristol 5, London O2 Forum Kentish Town 6, London Camden Electric Ballroom 7, London Camden Underworld 8. Support: ROAM.

NORTHLANE
London Electric Ballroom Camden November 25, Manchester Academy II 26, Glasgow Garage 27, O2 Academy2 Birmingham 28, Leeds Stylus 29, Bristol Marble Factory 30, Nottingham Rescue Rooms December 1. Support: Erra, Invent Animate, Ocean Grove.

NOTHING BUT THIEVES
O2 Academy Newcastle November 5, O2 Academy Glasgow 7, Manchester Albert Hall 8, Nottingham Rock City 10, O2 Academy Liverpool 11, O2 Academy Bristol 13, Norwich UEA 14, O2 Guildhall Southampton 15, London Camden Roundhouse 17. Support: Darlia, July Talk.

NOTHING MORE
London Dingwalls December 6, O2 Institute3 Birmingham 8, Glasgow Cathouse 9, Manchester Sound Control 10.

OPETH
O2 Ritz Manchester November 15, Glasgow Barrowlands 16, Belfast Limelight 17, Dublin Academy 18, Nottingham Rock City 19, O2 Academy Bristol 21, O2 Institute Birmingham 22. Support: Enslaved.

PAPA ROACH
O2 Academy Birmingham October 5, Nottingham Rock City 6, O2 Academy Glasgow 7, London O2 Academy Brixton 10, O2 Apollo Manchester 11.

PLACEBO
Edinburgh Usher Hall October 7, Dundee Caird Hall 8, Doncaster Dome 10, Blackpool Empress Ballroom 11, Reading Rivermead 13, Cardiff Motorpoint Arena 14, Portsmouth Guildhall 16, Swindon Oasis 17, Plymouth Pavilions 20, Wolverhampton Civic Hall 21, London O2 Academy Brixton 23.

PVRIS
O2 Academy Bristol November 22, O2 Academy Birmingham 23, O2 Academy Glasgow 27, O2 Apollo Manchester 28, London O2 Academy Brixton 30.

QUEENS OF THE STONE AGE
London SSE Arena, Wembley November 18, Manchester Arena 19, London O2 Arena 21, Edinburgh Usher Hall 23, Dublin 3Arena 24.

RISE AGAINST
O2 Academy Birmingham November 1, O2 Apollo Manchester 2, O2 Academy Leeds 4, London O2 Academy Brixton 5, O2 Academy Newcastle 8. Support: Sleeping With Sirens.

ROYAL BLOOD
Cardiff Motorpoint Arena November 13, Reading Rivermead 14, Manchester Arena 16, Leeds First Direct Arena 17, Birmingham Barclaycard Arena 18, London Alexandra Palace 20 – 22, Glasgow SSE Hydro 24, Nottingham Motorpoint Arena 25, Dublin 3Arena 26, Bournemouth BIC 28, Brighton Centre 29. Support: At The Drive In, Black Honey.

SIKTH
Manchester Academy III December 2, Glasgow Garage 3, O2 Institute2 Birmingham 4, Bristol SWX 6, Brighton Concorde II 7, London Camden KOKO 8.

STICK TO YOUR GUNS
Nottingham Rescue Rooms November 27, Glasgow Garage 28, Manchester Club Academy 29, London O2 Academy Islington 30, O2 Institute2 Birmingham December 1. Support: Being As An Ocean, Silent Planet.

STONE SOUR
Birmingham Barclaycard Arena November 29, Leeds First Direct Arena 30, Brighton Centre December 1, London O2 Academy Brixton 4, Cardiff Motorpoint Arena 5, London O2 Academy Brixton 6, Glasgow SSE Hydro 8. Support: The Pretty Reckless.

STRAY FROM THE PATH
London Camden Underworld October 5, Leeds Key Club 6, Glasgow G2 7, Manchester Rebellion 8, Cardiff Globe 9, Birmingham Mama Roux's 10.

THE STRUTS
London Camden Electric Ballroom September 18.

SWMRS
Southampton Joiners September 29, Leeds Key Club 30, Glasgow Stereo October 1, Nottingham Bodega 2, Manchester Academy III 4, Birmingham Mama Roux's 5, London O2 Academy Islington 6, Liverpool Buyers Club 8, Dublin Fibbers Magee 9.

THY ART IS MURDER
Cardiff Uni October 3, Leeds Key Club 4, Glasgow Garage 5, Manchester Club Academy 6, O2 Academy2 Birmingham 7, London Electric Ballroom Camden 8, Nottingham Rescue Rooms 9. Support: After The Burial.

TRASH BOAT
Southampton Talking Heads September 17, Cardiff Clwb Ifor Bach 18, Liverpool Magnet 19, Nottingham Rock City Basement 20, London Camden Underworld 22, Leeds Key Club 23, Manchester Rebellion 24, O2 Academy2 Newcastle 25, Glasgow G2 26, O2 Institute3 Birmingham 27. Support: Broadside, Homebound.

WATERPARKS
Bristol Fleece September 21, Nottingham Rescue Rooms 22, O2 Academy2 Newcastle 23, Glasgow King Tut's 24, Leeds Key Club 26, Manchester Academy 3 27, London Camden Underworld 28, O2 Academy2 Birmingham 29, Brighton Haunt 30.

WEEZER
O2 Academy Leeds October 23, O2 Academy Glasgow 24, O2 Apollo Manchester 25, O2 Academy Birmingham 27, London SSE Arena, Wembley 28.

WOLF ALICE
O2 Academy Bristol November 8, O2 Apollo Manchester 9, Glasgow Barrowlands 11 – 12, O2 Academy Newcastle 13, Nottingham Rock City 15, O2 Academy Birmingham 16, Norwich UEA 17, O2 Academy Leeds 18, Brighton Dome 20, O2 Guildhall Southampton 21, London Alexandra Palace 24, Belfast Ulster Hall 27, Dublin Olympia 28.

THE XCERTS
Brighton Haunt September 29, Nottingham Bodega 30, Leeds Brudenell Social Club October 1, Glasgow Saint Luke's 3, Aberdeen Tunnels 4, Newcastle Think Tank? 5, Bristol Exchange 8, Birmingham Flapper 9, London Scala 10.

YOUNG GUNS
Southampton Engine Rooms September 21, London Student Central 22, Birmingham Asylum 23, Glasgow Garage 24, Manchester Club Academy 25, Cardiff Globe 26. Support: Holding Absence.

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WED 6 SEP
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+ THE PHYSICS HOUSE BAND & THIS BE THE VERSE
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THU 7 SEP
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ON SALE SEPTEMBER 06

PHOTO: TOM BARNES

EDITORIAL

OTHER THAN FOB'S M A N I A, WHAT'S THE WORST EXAMPLE OF POOR PUNCTUATION IN ROCK?

EDITOR: James McMahon (*If white americatoldthetruthforonedayit'sworldwould fallapart by the Manic Street Preachers. The lack of spaces doesn't bother me, but the fucking apostrophe…*)
ART EDITOR: Steve Beech (*A.R.E. Weapons*)
DEPUTY EDITOR: Sam Coare (*Mötley Crüe. Umlauts are strictly the reserve of Motörhead*)
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THE ULTIMATE
ROCKSTAR TEST

JOE ELLIOTT
DEF LEPPARD

HE'S BIGGER THAN JESUS. BUT IS SHEFFIELD'S GOLDEN BOY A ROCK DEVIL?

ON ROCK'N'ROLL...

HAVE YOU EVER JOINED THE MILE-HIGH CLUB ON A PRIVATE PLANE?

"Once, although it would be indiscreet of me to say more. Put it this way, there were only two of us onboard so we had lots of privacy. We still tour on a private jet, but these days it's pretty tame. Maybe we have a glass of wine or a beer. If the flight is two hours then people get out their iPads."

HAVE YOU EVER DESTROYED A TV?

"No, it's too expensive. We used to turn rooms upside-down, though. I remember us and The Scorpions dismantled [former guitarist] Pete Willis' bed and put it back together on the roof of the hotel. And there have been times when we've crammed all the furnishings of an entire hotel room into the bathroom."

HAVE YOU EVER BEEN THROWN OUT OF A HOTEL?

"I remember once I couldn't get into a hotel. It was in Australia and we'd been to see [Aussie rock legend] Jimmy Barnes. After the show he invited us back to the hotel for drinks, but the guy on the door took one look at us and said, 'You're not coming in here.' So Jimmy showed him his key, went into the hotel, got all of his band, who were staying there, checked them out and all of them went to another hotel."

That's Joe banned from Premier Inns the world over. Good work…

FAILURES AND F'UPS...

HAS YOUR AUDIENCE EVER SEEN 'LITTLE JOE'?

"No. I've always managed to keep mine inside my trousers. But I remember we were playing once and Phil [Collen, guitarist] was wearing a pair of shorts, and when it came to the acoustic part of the show he sat on the drum riser and realised too late that the audience could see everything that was going on down there."

HAVE YOU EVER GOT THE NAME OF THE CITY YOU'RE IN WRONG?

"No, I've got an absolute phobia of that. I do remember when we toured with Krokus, though, we used to put the name of last night's town on the monitors and if their road crew didn't spot it, their singer Marc Storace would announce it to the crowd."

Absolute bastardry. Have a point…

LIFESTYLES OF THE RICH AND FAMOUS...

WHO'S THE MOST FAMOUS PERSON IN YOUR PHONE?

"Well, you tell me. Who's more famous: Jon Bon Jovi, Robert Plant or Brian May? I've got Steve Harris in there as well."

WHAT'S THE BIGGEST BAR TAB YOU'VE EVER RUN UP?

"Does a restaurant tab count? Okay, in Sheffield I went out for a curry with about 10 people along with their wives and girlfriends. I'm not going to tell you how much it was, but it was four figures."

Four figures? You said there were 10 of you…

ON THE HYPOTHETICAL...

SHEFFIELD WEDNESDAY WANT TO USE A LEPP SONG TO RUN ONTO THE PITCH TO. DO YOU LET THEM?

"Yeah, of course I would. Although I support Sheffield United I'm not one of those people who hate Wednesday. How could I? [Bassist Rick Savage] is a Wednesday fan. In fact, when we played Don Valley Stadium [in 1993] he came out in one of their shirts and I came out in a United shirt, and neither one of us knew the other was going to do that."

YOU'RE INVITED TO GO ON I'M A CELEBRITY... – DO YOU ACCEPT?

"No way. I hate all of those reality TV shows. I've been offered spreads by Hello! magazine as well, and I've always said, 'Yeah, sure, just give me 10 million quid and the same for charity and I'll do it.' Funnily enough, I don't hear from them after that."

Don't plan on there being a new series called The Only Way Is Sheffield, then…

SPIRITUAL HEADMELTER...

IS DONALD TRUMP THE DEVIL IN HUMAN FORM?

"As far as I'm concerned, no he's not. I don't think anyone is the Devil in human form. If there's a Devil in human form hopefully he's already behind bars for a crime or else he's been executed. Politicians are just trying to do a job, and they can't please all of the people all of the time."

But he is a massive wanker, though…

"WE USED TO TURN HOTEL ROOMS UPSIDE-DOWN…"

JOE ELLIOTT

THE VERDICT

GOOD STUFF, BUT COYNESS ABOUT AIRBORNE ACTIVITIES AND CURRY BILLS PREVENT JOE FROM CRASHING THE TOP 10

SCORE 92%

THE LEADERBOARD

1	**AL JOURGENSEN**	MINISTRY	100%
2	**ALICE COOPER**		99%
3	**BEN BRUCE**	ASKING ALEXANDRIA	98%
4	**ICE-T**	BODY COUNT	96%
5	**AWSTEN KNIGHT**	WATERPARKS	96%
6	**ZACKY VENGEANCE**	AVENGED SEVENFOLD	95%
7	**AHREN STRINGER**	THE AMITY AFFLICTION	95%
8	**RENA LOVELIS**	HEY VIOLET	94%
9	**SYNYSTER GATES**	AVENGED SEVENFOLD	94%
10	**GREG GRAFFIN**	BAD RELIGION	94%
11	**REBA MEYERS**	CODE ORANGE	93%
12	**MYLES KENNEDY**	ALTER BRIDGE	71%
13	**CHRIS ROBERTSON**	BLACK STONE CHERRY	52%
14	**JOHNNY CHRIST**	AVENGED SEVENFOLD	31%

WORDS: IAN WINWOOD

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